

CULTURAL PRODUCTS: DEFINITION
AND WEBSITE EVALUATION

By

PIMPAWAN KUMPHAI

Bachelor of Science

Kasetsart University

Bangkok, Thailand

2000

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
MASTER OF SCIENCE
July, 2006

CULTURAL PRODUCTS: DEFINITION
AND WEBSITE EVALUATION

Thesis Approved:

Cheryl A. Farr

Thesis Adviser

Jane Swinney

William Warde

A. Gordon Emslie

Dean of the Graduate College

ACKNOWLEDGEMENTS

I would like to express my greatest appreciation to my major professor, Dr. Cheryl Farr for her inspiration, guidance, support, encouragement, and patience. Thank you for help guiding me through this incredible journey. I also would like to thank Dr. Swinney and Dr. Warde for all your time, effort, assistance, and valuable suggestions.

I also would like to extend my appreciation to my supervisors and colleagues from IPART, Dr. Branson, Semra, Diane, Jinhee, Tybie, and Allison for their understanding and support. The appreciation is also expressed to my good friends in Department of Design, Housing, and Merchandising. Thank you for listening, caring, and cheering when I was down and discouraged. Thank you for being my friends.

I also would like to thank Jean Ames for your encouragement and making me as a part of your family while I am here. Thanks for Saturday dinners and everything.

My deepest appreciation goes to my family, my wonderful parents, Siripong and Wipapan, for your endless love and support. Thank you for believe in me and never give up on me. To my dearest brother, Wisit, thank you for your guidance, caring, encouragement, and motivation. Thank you for showing me that we can do everything if we work hard and try our best. I would not have done this without you. Thanks for being such a good friend, mentor, and brother. Finally, I would like to extend

my appreciation to my grandmothers, Panan and Anong, for their love and support. I wish you could be here with me.

TABLE OF CONTENTS

Chapter	Page
 I. INTRODUCTION	
Purpose of the Study	6
Objectives	7
Research Questions.....	8
Definition of Terms.....	9
 II. REVIEW OF LITERATURE.....	
Definitions of Cultural Product: Why knowing the definition is important?	14
Cultural Product Adaptation	18
Cultural Product Consumers.....	20
Cultural Creatives	22
Cultural Products Website Evaluation	23
Conceptual Framework.....	25
 III. METHODOLOGY	
Selection of Sample	34
Questionnaire Development.....	35
Pilot Study.....	42
Collection of Data	42
Data Analysis	43
 IV. MANUSCRIPT.....	
MANUSCRIPT I:	45
Cultural Product and Young Consumers:Product Definition, Terms and Characteristics.....	45
Introduction.....	45
Literature Review.....	47
Method	55
Findings.....	57
Conclusions and Implications.....	71
Recommendations for Further Study	73

Chapter	Page
MANUSCRIPT II:	77
Cultural Product Websites and Young Consumers: Website Attributes, the Comparison between Websites, and Purchase Intentions	77
Introduction.....	77
Literature Review	79
Method.....	83
Findings	88
Conclusions and Implications.....	106
Recommendation for Further Study	108
V. SUMMARY AND RECOMMEDATIONS.....	112
Summary	112
Recommendation for Cultural Product Producers and Internet Retailers.....	117
Recommendations for Further Study	118
REFERENCES	121
APPENDICES	125
APPENDIX A: STUDY QUESTIONNAIRE	126
APPENDIX B: CULTURAL PRODUCT PICTURES FOR ANSWERING QUESTIONNAIRE SECTION 1- QUESTION 4	133
APPENDIX C: INSTITUTION REVIEW BOARD (IRB).....	137
VITA	

LIST OF TABLES

Table	Page
1. Questionnaire Contents	35
2. Statements for Beliefs about Cultural Products	37
3. Statements for Beliefs about Website Selling Cultural Products.....	38
4. Statements for Measuring Internet Shopping Barriers.....	39
5. Statements Measuring Beliefs and Lifestyle.....	40
6. Questionnaire items for Measuring Attitude toward Internet Shopping.....	41
7. Subjects' Demographic Information.....	59
8. Terms or phrases subjects use to describe cultural products	61
9. Preferred term that Subjects Who Stated There Was No Different Among Terms Cultural Products, Crafts, Ethnic Products, Handcrafted Products, and Handcrafts ...	62
10. Reasons from Subjects Who Stated There were Differences among Terms Cultural Products, Crafts, Ethnic Products, Handcrafted Products, and Handcrafts	64
11. Cultural Products and Non-Cultural Products	66
12. Key Terms and Likelihood to Purchase Cultural Product Identified by Subjects	67
13. Beliefs about Cultural Products as Identified by Subjects.....	69
14. Classification of Cultural Creatives Based on Ray & Anderson (2000)	70
15. Pearson Chi-Square of Beliefs about Cultural Products between Different Levels of Cultural Creatives Groups.....	71
16. Questionnaire Contents	86
17. Demographic Characteristics of Subjects	89

Table	Page
18. Comparisons of Subjects' Beliefs About Cultural Products in General and Between Websites (Novica.com and Serrv.org)	92
19. Comparisons of Subjects' Beliefs About Cultural Products Website in General and Between Websites (Novica.com and Serrv.org)	95
20. Comparison of Subjects' Shopping Barriers between Novica.com and Serrv.org	98
21. Subjects' Attitude toward Internet Shopping.....	100
22. Likelihood of Subjects' Shopping Intentions after Browsed through Novica.com and Serrv.org	101
23. Subjects' Intention to Purchase Cultural Product from For-Profit and Non-Profit Organizations	102
24. Classification of Cultural Creatives from Previous Study (Kumphai, Farr, Swinney & Warde (in draft)	103
25. ANOVA between Cultural Creatives as Groups with Beliefs about Cultural Product, Beliefs about Website Selling Cultural Product, and Intention to Purchase.....	104
26. ANOVA between Cultural Creatives as Groups with Internet Shopping Values	105

LIST OF FIGURES

Figure	Page
1. Traditional Bamboo Baskets for Different Uses	1
2. Adaptation of Traditional Basket	2
3. Conceptual Frame work.....	29
4. Cultural Product and Researcher's Perspective	30
5. Cultural Product and Consumer's Perspective	30
6. Cultural Product and Channel for Selling Cultural Product	32
7. Theory of Reasoned Action	33
8. Casual Consumer and Shopping for Cultural Product on Internet	33

CHAPTER I

INTRODUCTION

When discussing products exported internationally, usually categories such as electronics, foods, computers, jewelry, mass produced textiles and garments are included in import and export classification; however, cultural products as an imported or exported classification have not been included. Cultural products are merchandise that people have forgotten. Cultural products, also known as crafts, handcrafts, ethnic products, or handcrafted products, have been involved in people's lives for generations. Historically, cultural products or handcrafts were made to serve as functional items within the craftsman's community. For example, bamboo baskets were used to store seeds, vegetable, grains, or as bamboo backpack for carrying baby, or bamboo boat (Figure 1). Traditional basket making skill can be translated into product for today's world as a wastebasket (see Figure 2).



Bamboo Baby
Backpack



Bamboo Basket as
Storage

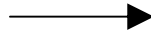


Bamboo Boat

Figure 1. Traditional Bamboo Baskets for Different Uses



Traditional Bamboo Basket



Adaptation Bamboo Wastebaskets

Figure 2. Adaptation of Traditional Basket

Traditional cultural products have turned into a cottage business and become a major source of income in many craftsmen's communities (Pye, 1986). In 1983, total exports of handcrafts from developing countries were roughly \$US 8.45 billion¹ (Pye, 1986). Cultural products are produced for various reasons. In the western hemisphere, making cultural products seems to be a leisure activity but in the developing world, the main reason appears to be economic (Herald, 1993). In many developing countries, agriculture is the main source of income and producing cultural products is a secondary income source (Pye, 1986; Basu, 1995). Pye (1986) said producing crafts is "a rice bowl" issue for population in the rural area in developing countries; people earn subsistence income from making crafts.

Today's world economy has shifted into global business rather than domestic market. Cultural products are not only the products used in one household or one community, but also they can be products that help to improve a country's economy. Because making cultural products is mainly a hand process and/or may employ limited technology used in the craft production process, people are skeptical about how these products can be exported globally (Fillis, 2002). In order to be successful in the export

¹ The more recent data could not be identified.

business, artisans need to know the needs of each market and to consider their ability to supply product according to quantity, quality, design, price and delivery time (Benjamin, 1994; Subramanian & Cavusgil, 1990). Pye (1986) notes three key economic and social factors of handicrafts. First, handicrafts require little investment for generating products. Raw materials used are mostly local rather than imported. Second, because of use of local material and production, handicrafts are a means to bring in foreign money without importing raw materials. Lastly, handicrafts are not dependant on land, as with agriculture; therefore, they create employment for any person who may or may not. Traditionally, the methods used to produce cultural products involve the producer's hands as the most important production tool. However, to increase the speed of production, molds, machines, and a variety of other mechanized tools are sometimes used. Processes of producing handicrafts have been passed through generations. High levels of handmade quality products and workmanships make cultural products stand out from general products such as food, clothing, or electronics. High quality and workmanship will erase any doubt that products can be globally exported (Fillis, 2002).

Cultural products have great potential as export merchandise because they have unique characteristics which represent their culture or origin (Wherry, 2004). Cultural products require special skills, which only people who have knowledge of the product know how to produce. With improvements in quality and production process, cultural products can be a value added product that could help increase profit and economically improve the life of people in the developing countries (Fillis, 2002; Benjamin, 1994; Subramanian & Cavusgil, 1990).

In this century, national boundaries are gradually torn down by advances in transportation and communications, economic integrations, liberal trade policies, growing domestic economies, and peace in the world. Consequently, firms in both developed and developing countries adopt the attitude of “the world is our market” (Leonidou, 1995). Doing business through e-commerce over the Internet is a growing alternative business channel. The Internet has become the fastest growing device for electronic markets. The Internet provides substantial market potential and new way of communicating to consumers.

E-commerce is “the conduct of commerce in goods and services over the Internet. It includes: consumers using the Internet to purchase goods and services online; as well as businesses selling and communicating with other businesses through the Internet” (Harris Technology, 2002) Internet as a market place has affected the basis of many business transactions. It helps producers and consumers to participate and interact in the global marketplace with more flexible, fast, and inexpensive ways for products and services (Simeon, 1999).

E-commerce can be separated into three major categories; business to consumer (B2C), business to business (B2B), and business to government (B2G). B2C is where business sells products/services directly to consumer, for example, amazon.com. B2B is where business sells products/services directly to businesses by using information and communication technology to enhance business activities. B2G is where business sells products/services directly to government offices and agencies. E-commerce is growing rapidly and offers new opportunities and challenges for small-medium businesses in developing countries (Batchelor & Webb, 2002). In 2005, total world e-commerce

transactions are projected to be \$2,503.8 billion, which is 90.13 % more than the transactions in 2000, \$ 247.2 billion (Kee, 2000).

The Internet has potential for bringing craft producers and consumers together across national borders (Jordan, 2000). In 2001, the sales from websites selling cultural products on the internet were estimated at \$22 billion in the U.S. and \$280 billion worldwide (Puente, 2001). Lee & Littrell (2003) found that from a random sample of 2000 websites, there were 1,288 websites (64%) that promote cultural products and half of those had a retail purpose or potential online transaction. In Lee & Littrell's study (2003) cultural products were defined as

“...including textiles, wood, ceramics, glass, and metal, embody aesthetic features and production technologies that are deeply enmeshed in each artisans' local traditions (Littrell & Miller, 2001). Some level of hand production is common: however, many artisans accelerate production through use of molds, machines, and a variety of other mechanized tools for processing raw materials, forming products, and finishing artisanal wares. Cultural products included what are typically called handcrafts as well as other items on a higher ratio of machine-to-hand production. End products include household decorative items such as pots, picture frames, boxes, tables, vases, and rugs as well as apparel, jewelry, and toys. Certain cultural products, such as those made from fiber and wood, have been subject to trade restrictions. For example, textile quotas have limited the amount of textiles traded between certain countries. In addition, obtaining quotas has often been prohibited for small enterprises. Wood is subject to sustainability issues, with some environmentally –threatened weeds prohibited from import within certain countries (Lee & Littrell, 2003)”

Examples of internet websites selling cultural products in the U.S. are both for-profit companies such as Novica.com and Eziba.com and non-profit organizations such as Viatru, PEOPLink, Ten Thousand Villages, and SERRV (International Fair Trade Association (IFAT) members). Despite the numerous websites, there are barriers that producers face when trying to sell cultural products via the Internet. The barriers include consumers can see only two dimensional images that may not be color accurate and they cannot touch and smell products. Additionally, consumers expect high service standards

such as fast delivery and high quality workmanship and are more likely to shop from a company/brand that they know or trust because of concerns about transaction security, and personal data (Batchelor & Webb, 2004). To overcome these barriers and to promote the sale of cultural products through the internet, website quality for cultural products needs to be explored and evaluated through a study of consumers' perceptions of cultural product websites. In addition, because consumers cannot see and touch the actual product via internet, words use to describe products are also important. Words or terms use should capture consumers' attention, especially when the consumer is an individual who may be attracted to cultural products but does not usually seek out such product. In this study we will call these persons "casual" or "young" consumers.

Purpose of the Study

The purpose of this study was to understand young U.S. customers' definition of and perspectives of cultural products; to identify the important characteristics of cultural products that should be communicated on an Internet website; to identify and evaluate important factors and qualities that a cultural product website should have; to identify the factors that influence the consumers' intention to purchase cultural products via internet; and, to make recommendations for cultural product websites based on findings from the study.

Objectives

The specific objectives of the study included the following:

1. To determine what the term “cultural products” means to U.S. consumers.
2. To identify the differences U.S. consumers perceive among the terms “cultural products,” “crafts,” “ethnic products,” “handcrafted products,” and “handcrafts” and to determine the preferred term.
3. To identify the terms used for describing “cultural products” such as “authentic,” “handmade,” “antique look,” and “traditional,” and to determine if these terms are viewed positively by consumers.
4. To identify the characteristics that U.S. consumers associate with “cultural products.”
5. To identify the website attributes that influence U.S. consumers’ willingness to purchase cultural products online.
6. To identify barriers that deter U.S. consumers from buying cultural products via the internet.
7. To assess the intention of U.S. consumers to purchase cultural products via internet.
8. To make recommendations about cultural product characteristics and website attributes that U.S. consumers identify as a positive features.

Research Questions

The objectives of this study were accomplished by answering the following research questions:

1. What meanings do U.S. consumers assign to the terms “cultural products,” “ethnic products,” “handcrafted products,” “handcrafts,” and “crafts”?
2. What characteristics do U.S. consumers associate with “cultural products”?
3. What differences U.S. consumers perceive among terms “cultural products”, “ethnic products”, “handcrafted products,” “handcrafts,” and “crafts”?
4. Which is the term that U.S. consumers prefer to use among “cultural products”, “ethnic products”, “handcrafted products,” “handcrafts,” and “crafts”?
5. Do consumers view terms “authentic,” “handmade,” “antique look,” and “traditional,” as positive terms when describing cultural product?
6. What attributes influence U.S. consumers’ willingness to purchase cultural products?
7. What barriers prevent U.S. consumers from buying cultural products via Internet?
8. After having visited a web site selling cultural products, what is the intention to purchase?
9. Do U.S. consumers perceive differences between the different web sites with regards to:
 - quality of cultural products web site offers
 - product image quality and size

- product availability
- product information sufficiency (materials, producing technique, care instruction)
- artisans' information
- security in online transaction
- assortment and variety of products
- product and website reviews from previous customers
- shipping cost
- company information

10. Do U.S. consumers prefer to purchase cultural products via a for-profit company over a non-profit organization?

Definition of Terms

Cultural products: “including textiles, wood, ceramics, glass, and metal, embody aesthetic features and production technologies that are deeply enmeshed in each artisans’ local traditions (Littrell & Miller, 2001). Some level of hand production is common: however, many artisans accelerate production through use of molds, machines, and a variety of other mechanized tools for processing raw materials, forming products, and finishing artisanal wears. Cultural products included what are typically called handcrafts as well as other items on a higher ratio of machine-to-hand production. End products include household decorative items such as pots, picture frames, boxes, tables, vases, and rugs as well as apparel, jewelry, and toys (Lee, 2002)”

Casual or Young consumer: individuals who may be attracted to cultural products but does not usually seek out such product. In this study, the terms casual consumer and young consumer are interchangeable.

Indian: the term used for individuals or objects from India; not used for Native American.

Intention to shop cultural product via internet: the likelihood that consumer would buy cultural products via internet. In this study, the time frame for shopping for cultural product or search for information about artisans is two month. Besides intention to shop for cultural products, intention to search for information about artisans and cultural product.

Product information on the Internet: information provided by retailer about product, commonly includes physical characteristics of a product such as dimension and color, prices, and sometimes may include knowledge of how a product has been produced.

Artisan/Producer information on the Internet: information provided by retailer about artisan or producer who produces particular products.

CHAPTER II

REVIEW OF LITERATURE

Cultural products, also known as crafts, handcrafts, ethnic products, or handcrafted products, have been involved in people's lives for years. In the past, cultural products were made to serve a purpose in the home, at work, or in ceremonies within the artisan's community (Popelka & Littrell, 1991; Warren & Tettoni, 1996). For example, in the past, bamboo baskets were used as containers for transporting agricultural products from place to place and hand-woven wool blankets were used for warmth. The artisans might produce the baskets just to use in their family. Conversely, today, bamboo baskets have evolved into products that may be used as wastebaskets, newspaper holders, or as picnic baskets. Hand-woven wool blankets have evolved into products that may be used as rugs, wall hangings, and decorative items. Those products may not be only for serving artisan's family, but also for sale to people outside the artisan's community. Because of the increase in demand, production has moved from single units to mass production. "Traditional cultural product" by means of production method is different, but end product is the same. Cultural products are now merchandise that has evolved into items that consumers may perceive as a cultural product and/or are often purchased as a gift or souvenir (Yu & Littrell 2003).

Cultural products have become a major source of income in many craftsmen's communities (Pye, 1986). Cultural products are produced for various reasons. In the

western hemisphere, making cultural products seems to be a leisure activity but in the developing world, the main reason appears to be economic (Herald, 1993). In many developing countries, agriculture is the main source of income and producing cultural products is a secondary income source (Pye, 1986; Basu, 1995). According to Tadmor (1984), cultural products are primarily produced in rural areas, and are produced as crafts during periods of low agricultural activity (Pye, 1986). Production may be done in spare time during the day or after finishing other work, for example, after feeding the animals and tending to crops or between growing seasons.

Cultural products are usually made from raw materials that can be found locally. Designs and processing techniques are taught to the young generation by the older generation. Historically, crafts were produced for sale primarily within the local community. Today, crafts are sold locally, nationally, and even in the international marketplace. Artisans confront massive challenges as their markets change from local to global communities (Lee, 2002). To sell products outside the community, artisans must determine the needs of their different consumers. The artisan may be familiar with the product preferences of local consumers; however, these consumers' preferences may not necessarily apply to consumers in other cultures (Graburn, 1982). Thus, the producer must know consumer preferences of the product and use this knowledge when producing merchandise to sell in competition with other producers.

Since producers of cultural products may not be familiar with consumers' preferences, understanding what consumers from outside their culture think about cultural products is an important start to successful product development. Knowing consumer preferences is important for the producer to make a better product to suit the

target market and for the retailer to acquire the right product for their consumers. Additionally, if consumers in different cultural or geographic markets have different preferences, retailers and/or producers can respond to these varied preferences. Even when consumers' preferences are known, information important to the consumer must be communicated. To attract consumers who will purchase a cultural product, it is important to use words and terms that consumers understand.

Definitions of Cultural Product: Why knowing the definition is important?

The phrase "Cultural products" is defined differently across numerous studies. In Littrell and Miller's study (2001), cultural products include, but are not limited to, products made from textiles, wood, ceramics, glass, and metal. These products embody aesthetic features and production technologies that are deeply enmeshed in each artisan's local traditions. Lee (2002) added that cultural products require some level of hand production nevertheless for expediting the process, molds, machines, and a variety of other mechanized tools may be used for processing raw materials, forming products, and finishing artisanal wares.

The United Nations Council for Trade and Development's (UNCTAD) tariff classification characterizes *crafts* as those products that embody artistic features that are manually created (United Nations Council for Trade and Development, 1979). At the 1997 UNESCO/ITC International Symposium on Crafts and the Definition International Market: Trade and Customs Codification, crafts were defined as

"...produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special

nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (Association of Southeast Asian Nations Handicraft Promotion and Development Association, 1997)

This definition is also used as a standard for the UNESCO-AHPADA SEAL of Excellence for Handcraft Products in Southeast Asia. The SEAL was established in 2001 in order to promote indigenous techniques, knowledge and skills, and to promote innovation and diversity, while establishing standards of quality and enhancing regional and international awareness of The Association of Southeast Asian Nations (ASEAN) handcraft products. The SEAL serves as a quality control mechanism and marketing device for the promotion of hand-made traditional and innovative authentic craft products from Southeast Asia which conform to standards of cultural, environmental, and production excellence (ASEAN Handicraft Promotion and Development Association, 1997). Clearly this is a standard definition that craft producers who participated in the SEAL program used as a guide when producing cultural products.

Warren and Tettoni (1996) studied the arts and crafts of Thailand. They separated crafts usage to three different categories. First, crafts as symbols of status, the higher the status such as king, the more decorative details and the finer the workmanship in crafts. For example, to distinguish a serving bowl used by a king from one used by a commoner, while the king’s bowl may be decorated with silver and gold and carved with floral pattern, and the commoner’s may use plain silver bowl or wooden bowl. Second, ceremonial crafts are used in different ceremonies such as religious and royalty associated. Examples can be seen from various architectural features in the ceremonial furnishings of Buddhist temples. The third category is crafts of village life, “crafts, past

and present, evolved to serve an immediate, useful function in the home or at work” (Warren & Tettoni, 1996, p.65). Thai village crafts have developed through the principle of form following function, used available materials that can be found locally, and traditional skills. Warren and Tettoni (1996) supported the idea of *the national folk crafts expressing the native culture, reflecting as artisans do the customs and tastes of the majority of their people*. They believed that the primary purpose of crafts is utilitarian, for example, a basket in which to carry rice, a trap to catch fish, a jar to hold water, and an umbrella to ward off the rays of the sun. The craft products portray a deep insight into the way everyday people live in their culture. MacEachren (2004) distinguished *crafts* from *arts* by defining *crafts* as an item that fulfills a function, requires the use of the hands to create, and uses materials identified as natural. *Crafts* require the skills exhibited in making a functional item, in contrast arts require solely skills for creative expression.

Basu (1995) concluded that “broadly surveyed, most definitions of crafts seem to encompass varying subsets of three aspects: aesthetic representation symbolic of the producing culture, predominance of manual value addition in processing (with *handmade* signifying potentially more primitive and, hence, authentic creative forms), and small group or community-based organization for production” (p. 261). Cultural products in different studies have different definitions. Nevertheless, there are some similarities such as hand made production processes and products have artistic features that represent the artisan’s culture.

Basu (1995) stated that a clarification of the definition of “craft” and “cultural product” is critical for facilitating transactions within these industries. Most importing

nations have preferential trade terms for crafts or handcrafted products, and due to the wide variety in definitions, there exist complex and confusing certification requirements for exporters in developing countries. Beside clarification between exporters and producers, the more important group that researchers should be focusing on is the consumer group. Consumers are the ones who determine whether business sales or non sales. Knowing what consumers' perceptions and their expectations of the product can lead to successful retailing of the product. Little or no research has been done on cultural product and understanding the meaning of cultural product based on the consumers' perspective. Previous research has been with existing customers who have experienced shopping for cultural products via internet (Lee, 2002) and not with customers who are attracted to cultural products but do not usually seek out such products. In previous cultural product studies, only one website was tested. Thus, research on the consumer's perspective on definition of *cultural product* and which preferred terms (cultural product, ethnic product, crafts, handcrafted product or handcraft) has not been conducted. By identifying the preferred term(s) for internet marketing would help clarify the differences of cultural product as defined by producers, retailers, researchers, and consumers.

Despite several definitions of crafts and cultural products from different studies and organizations, little or no research has been done to identify the consumers' perceptions of cultural product definitions and to explain the consumers' definitions of cultural products. From researcher perspective, important characteristics of *cultural products* have the following traits: 1) They are handmade with some help of mechanized tools such as molds; 2) They portray artisan's traditions and culture; and, 3) They are made from sustainable raw materials, which may be found locally. Despite the

researcher perspective of cultural products, some of the merchandise selling on cultural product retail websites does not contain 3 main characters. For example, www.novica.com, an online retailer sells handmade international arts and home décor products, has some products such as modern designed dragonfly necklace made from glass crystals and mango wood vases from artisans in Thailand. These products do not hold any cultural meaning or portray Thai culture; they are only hand made in Thailand by Thai artisans using local materials. Even though these products do not have all three main characters, do consumers consider these products “cultural products” or “handcrafted products”? Are they concerned if these products do not represent Thai culture? Consumers might or might not be concerned as to whether cultural products are authentic from the original country or represent symbolic meaning from that country.

An understanding of what constitutes consumers’ perceptions of cultural products will help retailers and producers obtain, produce, and develop products that will match with what the consumers want. By recognizing consumers’ point of view, producers or artisans will have a better idea of what their customer like, thus, are able to incorporate those characteristics into their product design. Additionally, retailers of cultural products could develop a distinctive company image to project to the consumer in their target market. Moreover, knowing what kind of product information consumers want regarding cultural products will help retailers provide the right information to educate consumers and draw their interest. This could be another marketing strategy for selling crafts.

Cultural Product Adaptation

Cultural product adaptation is a craft marketing strategy reported in several research articles (Fillis, 2002; Jeannet and Hennessey, 2001; Popelka and Littrell, 1991;

Subramanian & Cavusgil, 1990). As a market strategy, products are adapted for a specific target market. Cultural products that are sought after in one market might not sell in another market. The producers may know about the product and consumer preferences within their market, but these preferences may not be applied to consumers in another culture (Graburn, 1982). Product itself may also be changed in character and purpose when being exported to a different country. For example, “the hand-painted cotton chintzes of India were by the late 17th century, being made to designs expressly sent out from Europe, and their use was changed from floorspreads to bed-curtains and coverlets.” (Herald, 1993, p. 13) Thus, product adaptation must be considered for developing a successful export business.

An integrated, long-term strategy rather than a piece-meal approach should be considered as a market development program. Contemporary design, color, shape, raw material, and uniqueness are example of the changes of product adaptation that enhance a firm's ability to be internationally competitive (Subramanian & Cavusgil, 1990).

According to Fillis (2002) innovative product design offers a firm a competitive advantage both in domestic and overseas markets. Aageson (1997) states that to build strong artisan enterprises, innovative creativity is one of the critical areas that artisans need. When businesses expand from domestic businesses to international businesses, the quantity of the product needed will increase greatly. Artisans need to consider their ability to supply product according to quantity, quality, design, price and delivery time (Benjamin, 1994; Subramanian & Cavusgil, 1990). To increase the production process to attain large volumes, the structures and pattern of the products can be simplified. However, the new product should retain some of the traditional methods as part of the

production process (Fillis, 2002; Grimes & Milgram, 2000; Popelka & Littrell, 1991), especially cultural products which represent a local culture.

Cultural Product Consumers

Previous research explored existing cultural product consumer profiles related to types of cultural products, product attributes, and purchasing criteria. A study by Littrell, Reilly, and Stout (1992) employed subjects who had highly interest in seeking out for cultural product. Their study categorized consumer profiles for fiber, clay, and wood crafts. Each subject had been purchasing crafts for an average of 20 years. They separated consumers for fiber craft products into five categories; unity, sensuous, end-use, clothing versatility, and workmanship. Each consumer group perceived different product contents as to their importance; the unity group rated color the highest score, the sensuous group emphasized in design, the end-use and the clothing versatility groups gave function and uses the highest score, and the workmanship group rated production and workmanship the highest.

Dickson and Littrell (1998) examined consumers of ethnic apparel from Alternative Trading Organizations (ATOs) who were already exposed and familiar with cultural product. They classified them into 2 market segments, creative ethnic and plain and simple, by using product attributes as criteria. The product attributes or criteria that they used were aesthetic, usefulness, performance and quality, expressive effect, and extrinsic.

Slaybaugh, Littrell, and Farrell-Beck (1990) studied reasons for consumers' preferences of Hmong textiles. Ten Hmong textiles products were used as visual stimuli. The researchers interviewed Hmong textile's consumers who met a criterion of having

purchased at least three Hmong textile products. They found that the consumers concerned on the physical performance of a product such as texture, durability, size, and usefulness of the product and the psychological performance of the product such as color, design, beauty of workmanship, and cultural aspect of a product. They also concluded that consumers more often use the Hmong textiles to decorate their homes instead of wearing them. Slaybaugh, Littrell, and Farrell-Beck (1990) also found that what one person means by good quality may not match another's definition. For example, good quality for one person means product needs to have a great combination of color and design but another person may think of the usage of the product including whether the product will fit with his/her home design. Care instructions were another consideration. This research team also found that the selection of color used in the products may not be color that consumers prefer. For example, fluorescent pink color that is the traditional Hmong textile color may cause a strong negative reaction in American consumers because the high intensity color is not used widely in the U.S. homes.

From different consumer profiles of each research, criteria that they used are product design including colors, patterns, and materials, product quality including workmanship, functionality of the product, and product/artisan information including visual of the product, product description, who, where, and how the product was produced. This information is useful for both retailers and producer to produce the right products to the consumers. Information and additional description of cultural products that consumers need to make a buying decision when shopping in a stores, by catalog, or on an internet website.

Cultural Creatives

Cultural Creatives (CCs) are individuals who are college educated, in their early 40s, and with average household incomes of \$52,200 (Ray & Anderson, 2000). Ray (1997) reported that approximately 25% of U.S. adults have been labeled CCs consumers. CCs value community building, creating a better society, and ecological sustainability. They are open to the world cultures and are interested in global issues (Ray & Anderson, 2000). They want rich, holistic stories of human events and conditions. They want to know where the product came from, who made it, how it was made. Ray & Anderson (2000) described CCs as more likely to be readers than watchers. They buy more books and magazines, listen to more radio including classical music and National Public Radio (NPR), and watch less television than non CCs. They are aggressive consumers of arts and culture and they appreciate good stories and want to know the “whole process” of what ever they are reading or are going to buy. They desire authenticity. They are not the technology innovators but they are likely to be early adopters for technology products.

Littrell & Dickson’s study (1999) found consumers who purchase cultural products have similar characteristics to CCs in terms of demographics, values, and shopping motivation. The consumers were college educated women, in their 40s, with annual household income around \$50,000. Lee’s study (2002) of website selling cultural product supported Littrell & Dickson’s findings. Lee examined existing cultural product consumers who shop on the Internet in relation to characteristics of a group referred to as Cultural Creatives. Lee found CCs have some demographic characteristics similar to internet users. CCs who have a high interest in product authenticity and strong desire for

creating a unique, personal style by using crafts and art objects at home will have more positive beliefs about cultural product websites.

From previous research, there was evidence that the cultural product market has some existing groups of consumers (Dickson, 1994; Dickson and Littrell, 1998; Lee, 2002; Littrell, Reilly, and Stout, 1992; Slaybaugh, Littrell, and Farrell-Beck, 1990). The existing groups of consumers had characteristics of Cultural Creatives which were in their 40s. To expand the market, besides developing and producing more appealing products, it is important to a new segment of consumers. Little or no research has done on consumers who are in a younger age group. Individuals' aged 20-45 years were the most common groups of individuals who used the internet to search information on products or services and purchase products or services according to the United States Census Bureau in September, 2001 (United States Census Bureau, 2001). These individuals may be attracted to cultural products but do not usually seek out such product. This group of consumers form a large part of the future Internet market. In this study, we will call this group of consumers the "casual" or "young" consumer. Research on "casual" cultural consumers is significant for opening and expanding cultural product to a new segment of consumers.

Cultural Products Website Evaluation

Selling products on the Internet is another channel that is used by retailers. All types and sizes of products from small size products like books to clothing or bigger size such as furniture or cars can be bought via Internet. As more companies choose to use websites as one of the channels to sell products to their customers, competition increases.

To communicate with the potential customers, a well-designed website is necessary (Lin & Lu, 2000). Study on features or attributes of website quality that will draw consumer's interest to purchase particular products or services is important.

A number of studies have been conducted to identify important attributes of Internet retail websites. Jarvenpaa and Todd (1997) found online shopping consumers had problems such as difficulty of navigation, concern about unknown internet retailers, and disappointing customer services. Loiacono (2000) developed WebQualTM, a Web site quality measure with 12 dimensions. A 36-item scale represents the dimensions from consumer perspective and is characterized website quality. Kim and Stoel (2004) examined the dimensional hierarchy of the quality websites by using Loiacono's WebQualTM as an instrument to assess websites selling a single type of product; apparel. They developed a comprehensive framework for Web purchasing situations suggested that besides variety and assortments of the products themselves, there are several other elements (for example, content quality, security, privacy, system reliability, speed of operation, and ease of use) that consumers use when evaluating a shopping experience on website.

For cultural products, Lee & Littrell (2003) suggested that to improve websites selling cultural product for the Cultural Creatives, websites should provide 1) product information such as who, where, and how a product is made and 2) cultural information about how artisans and families live in the country and their culture. Furthermore, providing ideas of how to use cultural products was suggested as a marketing strategy. Besides information on the products and the culture of the producers, online retail company information, pictorial ideas of the products, and relevant information such as

price, use, and care were also very important for the online retailer to provide to consumers. Availability of the merchandise is another important attribute for online cultural product website. Easy online process, ease of navigation and search process, visual appeal of the website (Interface) and privacy protection and security in online transaction (protection) are also important for a cultural product website.

In summary, website quality has impact on consumers' purchasing decision. This study explored important attributes that cultural product websites should have or should not have. The findings provided information for cultural product producers, retailers, and their website designers to identify specific area of website that need attention to improve consumers' perceptions and their purchase decisions. Additionally, this study examined consumer's perspectives of what cultural products in their opinion are including meaning and important characteristics of cultural products. The results helped retailers in finding better products to serve their customers' need and helped researchers better understand cultural product in young consumers' minds.

Conceptual Framework

The proposed conceptual model (Figure 3) was developed from the findings of previous studies, which are discussed earlier in this chapter. Three important factors that impact cultural products were focused in these studies. Three factors were: 1) Researcher's perspectives on cultural product, 2) Consumer's perspectives on cultural product, and 3) Channels for selling cultural product.

Researcher's perspectives on cultural product

From previous studies, cultural product definitions and characteristics from researchers' perspective have been identified. Three important characteristics are included (see Figure 4). First, cultural products should be produced by hand or with some tools such as molds, machines, and a variety of other mechanized tools for processing raw materials, forming products, and finishing products. Second, raw materials that artisans use to produce cultural products should come from sustainable material which can be found locally. Third, cultural products should portray artisan's culture. Cultural products should embody aesthetic features and production technologies that are deeply enmeshed in each artisan's local traditions.

Cultural product consumer profiles from previous research found that existing cultural product consumers have similar characteristics to a group called "Cultural Creatives (CCs)." CCs are individuals who were college educated women, in their 40s, with annual household income of \$50,000. They have high interest in product authenticity and strong desire for creating a unique, personal style. By using crafts and art objects at home they should have more positive beliefs about cultural product websites. Existing consumers, like CCs, know what cultural products are and where to look for them. However, to examine if there is a new market segment for cultural product is also important. It is important to expand the study on "casual" consumers or consumers who may be attracted to cultural products but do not usually seek out such product or may not be aware of cultural products available for sale.

Although research has been used to develop cultural product definitions, these definitions were generated by researchers from their data. No research has been

identified that consumer's perspective of cultural product terms and how consumers perceive the research generated definitions. If the artisans or retailers use researcher's based cultural products definition to design or produce cultural products, the end products should contain three important characteristics as shown in figure 4. However, there are some conflicts in types of products retailers offer at their companies. Examples are wooden bowl and glass dragonfly necklace from Thailand selling at novica.com, both of the products do not carry the third characteristic of cultural product, which is cultural product should portray artisan's culture. Does this mean the artisans, retailer, and consumers perceive cultural product differently from the researchers?

Consumer's perspectives on cultural product

To understand consumer's perspective on cultural product is very important to producer and retailer. If producer and retailer know what cultural product looks like in consumer's mind, they can design and produce the right product to sell to their consumers. As compared to the researcher's perspective on cultural products, there is a need to understand consumer's perspective (see figure 5).

Whether or not the consumer's perspective on cultural product is similar or different from the researcher's perspective, the findings would impact producer and retailer. Recognizing cultural product from a consumer's point of view, producer and retailer can evaluate their products to determine if their products are similar to what consumer expected. With this information producers and/or retailers can choose to either inform consumer what their cultural product is or use what they learn from consumers to improve their product to meet consumer's expectation or both. Finally, to identify the

preferred term the consumers call cultural product is important. From previous studies, the term “cultural products” is what researchers referred as “crafts,” “handcrafts,” “ethnic products,” and “handcrafted products.” It is essential for retailer to use the same term that both the retailer himself and the consumer understand. In addition, using the right term for a product will catch the consumer’s attention to stop and look at the products. This study, based on researcher’s perspective on cultural products, examined cultural products definitions and characteristics from consumer’s perspective and consumer’s preferred term for cultural products.

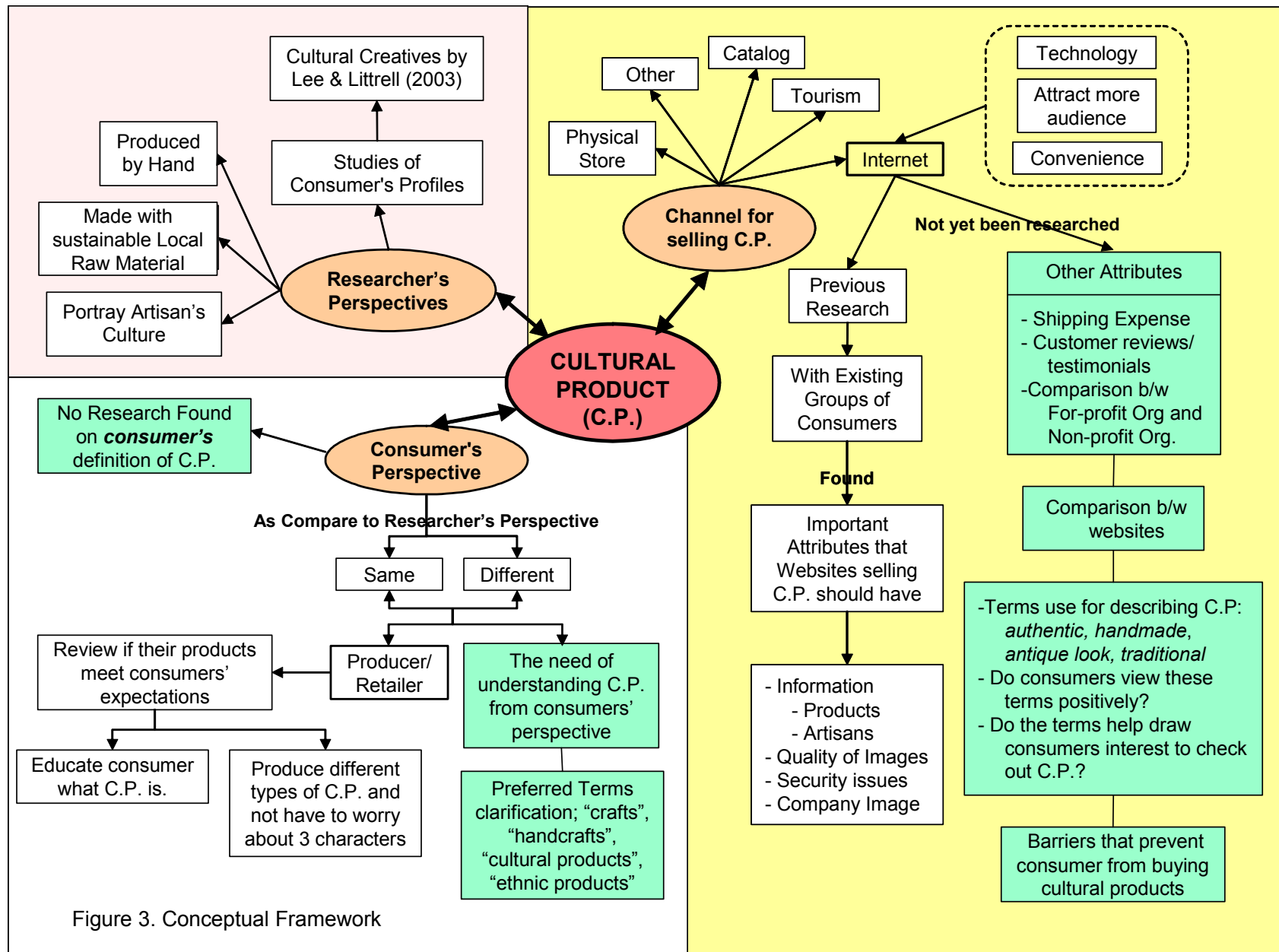


Figure 3. Conceptual Framework

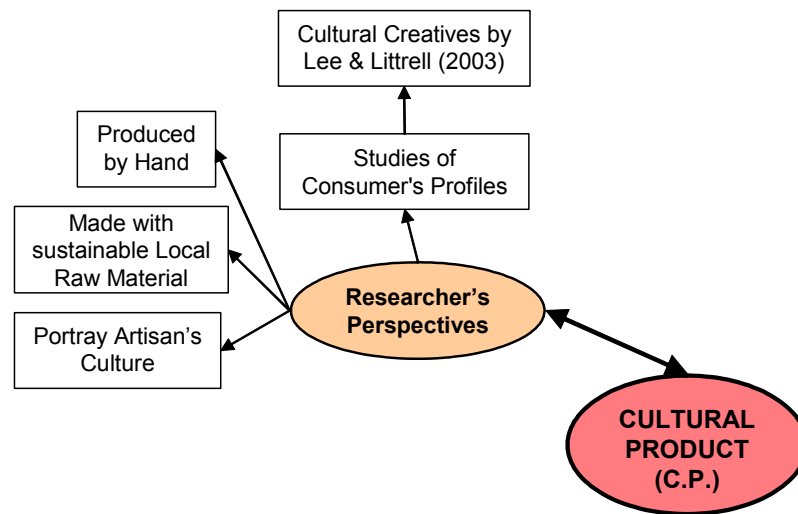


Figure 4. Cultural Product and Researcher's Perspective

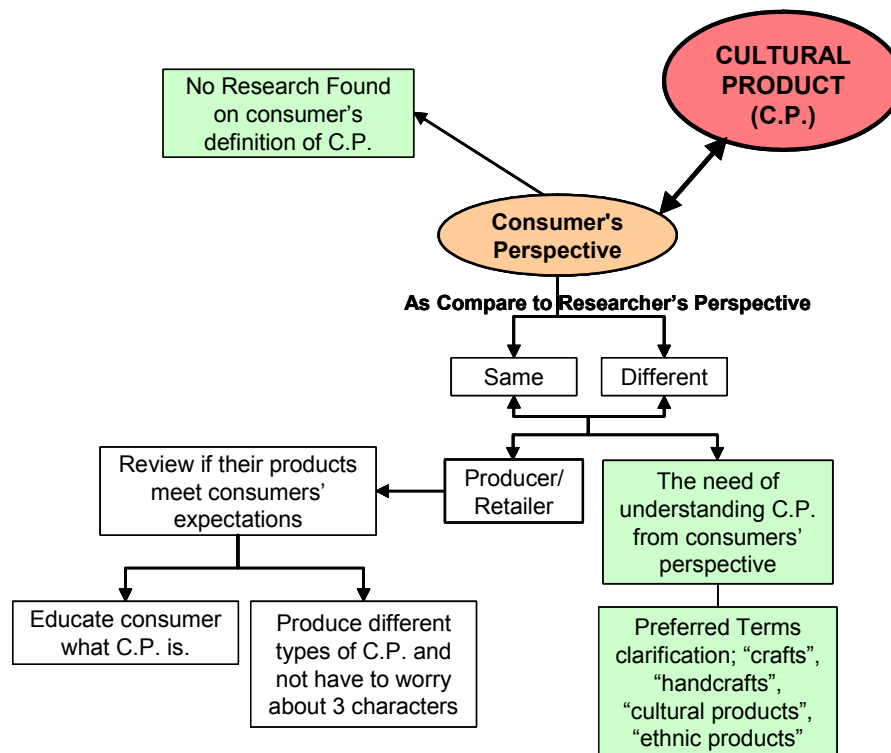


Figure 5. Cultural Product and Consumer's Perspective

Cultural Product and Channel for Selling Cultural Product

Channels for selling cultural products are physical store, catalog, Internet, or other channel such as direct sell or exhibition fair. In this study, we focused on using Internet as a channel selling cultural products (see Figure 6). The Internet has advantages over other channels. Internet can attract more consumers because anybody who has an access to the Internet can browse through any retail websites. If you are the retailer or producer doing business via Internet, you may not have to have a physical store and your consumer can be from anywhere in the world. Moreover, it is also very convenient for both for producer/retailer and consumer to use the Internet as a medium.

Previous research (Lee, 2002) found that important attributes for a website selling cultural products are information about products and artisans, quality of the images, security issues, and company image. Previous studies examined existing customers of cultural product from one website. This study used the same attributes with additional attributes of shipping expense and customer review/testimonials with the comparison between two websites. Additionally, this study explored terms use to describe cultural product information such as terms “authentic,” “handmade,” “antique look,” “traditional.” Furthermore, this study examined barriers that prevent consumers from buying cultural products, for example, product quality, product assortment and variety, company image, and product comparison function.

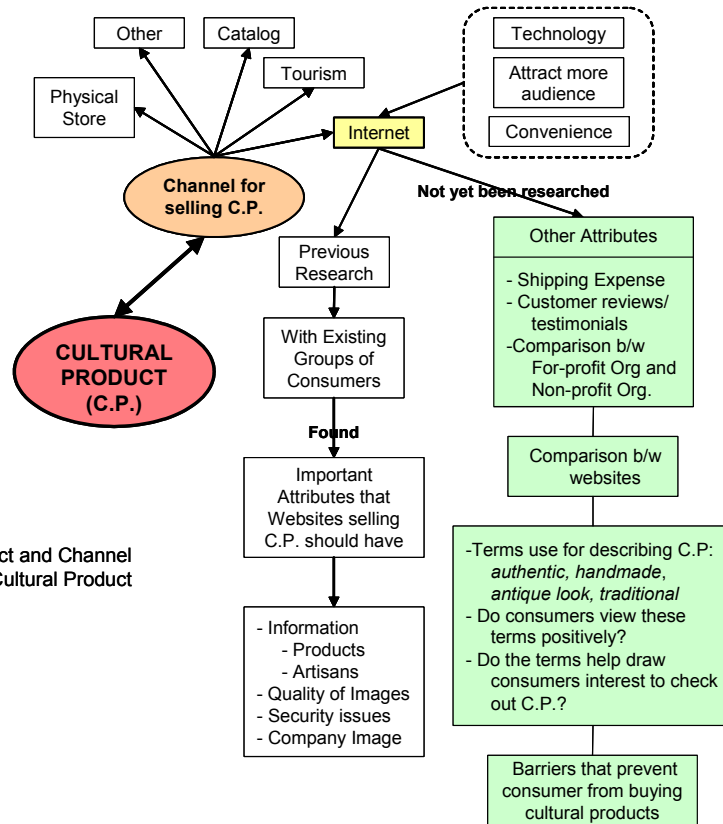


Figure 6. Cultural Product and Channel for Selling Cultural Product

Theory of Reasoned Action (TRA)

The theory of reasoned action (TRA) (Fishbein & Ajzen, 1975) was used as a framework to understand and predict consumer intention to purchase cultural product on the Internet. TRA proposes that behavior is triggered by an individual's behavioral intention to perform the behavior. Behavioral intention is caused by attitudes and subjective norms. Attitude is an individual's positive or negative evaluation of performing a behavior, which is caused by an individual's beliefs and values. Subjective norm is an individual's perception of what others around his/her feel about the individual behavior (see Figure 7). This study focused only on attitude as a factor related behavioral intention (for example, intention to purchase).

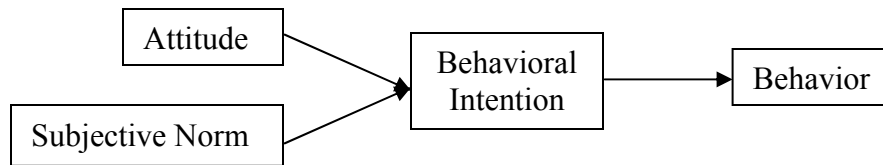


Figure 7. Theory of Reasoned Action (Fishbein & Ajzen, 1975),

Casual Consumer and Intention for Shopping Cultural Product on Internet

Based on the theory of reasoned action (TRA) (Fishbein & Ajzen, 1975), I proposed a conceptual framework. The proposed conceptual framework focuses on the casual consumer's belief about cultural product will influence the consumers' attitude toward shopping for cultural product and casual consumer's belief cultural product will lead to attitude toward website selling cultural product (see Figure 8). Attitude toward shopping for cultural product on Internet and website selling cultural product will lead to behavioral intention to purchase cultural product on Internet.

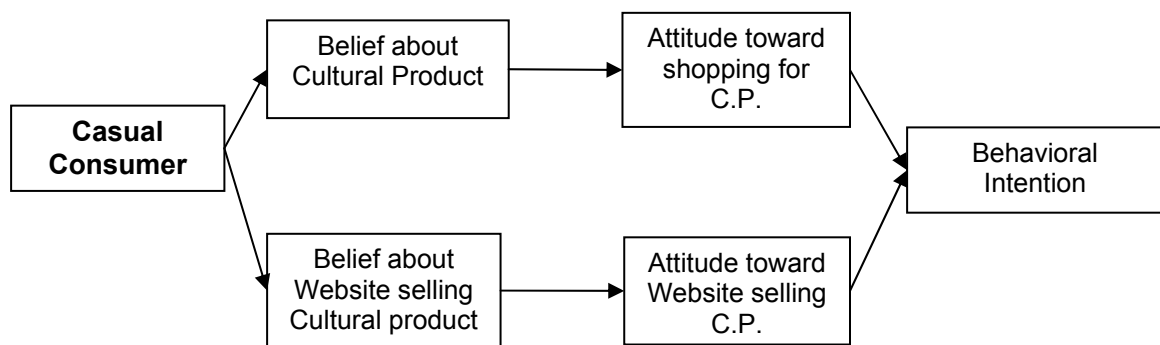


Figure 8. Proposed Casual Consumer and Shopping for Cultural Product on Internet

CHAPTER III

METHODOLOGY

This study explored important factors and qualities of cultural product websites and investigated consumers' perspectives of what they perceive as cultural products and their perception concerning the important characteristics of cultural products.

Selection of Sample

A convenience and snowball sampling methods were used to solicit a sample of university students' age 20-40 years old and studying in junior, senior, or graduate year were employed. They represent potential individuals who are most likely to go out and start building their own living space after they graduate. They have independence when deciding what to purchase and how to decorate their own homes. Additionally, they are the group of individuals most likely to use who used the internet to search for information on products or services and purchase products or services according (Census Bureau, 2001). One requirement that all of the subjects must have was they should have some experience and be familiar with internet shopping. Each subject evaluated 2 websites, Novica.com and Serrv.org. Order in which each website was presented to each subject was randomly assigned to each subject.

Questionnaire Development

The questionnaire was comprised of 15 sections (Appendix A). The focus of each section and questions are discussed. Table 1 shows content and to which website each section is related.

Table 1. Questionnaire Contents

Section	Topic	Answered Related to Cultural Product from
1	Cultural Product	In general
2	Beliefs about cultural products ^a	In general
3	Beliefs about website selling cultural product ^b	In general
4	Beliefs and lifestyle (Cultural Creatives)	In general
5	Attitude toward Internet shopping	In general
6	Beliefs about cultural products ^a (Cultural product evaluation)	Novica.com
7	Beliefs about website selling cultural product ^b (Website evaluation)	Novica.com
8	Browsing experience through website ^c	Novica.com
9	Shopping intention at website ^d	Novica.com
10	Beliefs about cultural products ^a (Cultural product evaluation)	Serrv.org
11	Beliefs about website selling cultural product ^b (Website evaluation)	Serrv.org
12	Browsing experience through website ^c	Serrv.org
13	Shopping intention at website ^d	Serrv.org
14	General Information	-
15	Demographic	-

^a Section 2, 6, 10 contained same questions

^b Section 3, 7, 11 contained same questions

^c Section 8 and 12 contained same questions

^d Section 9 and 13 contained same questions

Section 1: “Cultural product”

This section was used to obtain an individual’s perceptions and knowledge of cultural products. Questions concerned the similarities and differences between the terms “cultural product,” “ethnic product,” “crafts,” “handcrafts,” and “handcrafted product.”

Then, 11 cultural product pictures were shown to each subject to measure their familiarity of cultural product (Appendix B). The pictures also helped formulate subjects' understanding of cultural products.

The last question tested subject's attitude toward terms "handmade," "authentic," "antique look," and "represent traditional culture of particular country." These terms are often included in a cultural product's description with the purpose of catching the customer attention. Positive or negative attitude of the terms are expected to be found.

Sections 2, 6, and 10: Beliefs about Cultural Products

Sections 2, 6, and 10 contained 10 statements about beliefs related to cultural product (Table 2). For all sections, subjects rated level of importance on a 5-point Likert scale from 1 being very unimportant to 5 being very important. In section 2, subjects rated statements as cultural product in general. For section 6 and 10, subjects rated statements according to cultural product from Novica.com and Serrv.org, respectively. Statements 1 to 7 were obtained from Lee's study (2002) and statements 8 to 10 were added to test the meaning of cultural product from the subjects' perspectives

Table 2. Statements for Beliefs about Cultural Products

The cultural products ... (section 2)
[Website]’s cultural products... (section 6 and 10)
1. exhibit fine attention to detail in their production and finishing.
2. are handmade products that take a lot of time to produce.
3. show high quality workmanship.
4. show some unique features that are hard to find.
5. show creativity of the artisans.
6. have colors that are appealing to me.
7. are relevant to my lifestyle.
8. portray artisan’s culture.
9. are made from raw material that can find locally where artisans live.
10. are produced by using interesting and unique techniques.

Sections 3, 7, and 11: Beliefs about Website Selling Cultural Product

Sections 3, 7, and 11 contained 16 statements about beliefs about website selling cultural product from Lee’s study (2002) (Table 3). Section 3 statements represented website selling cultural product as in general. Section 7 and 11 were for Novica.com and Serrv.org, respectively, as websites selling cultural products. Subjects rated level of importance on a 5-point Likert scale from 1 being very unimportant to 5 being very important.

Table 3. Statements for Beliefs about Website Selling Cultural Products

A Cultural Product Website has ... (section 3)

[Website] has... (section 7 and 11)

1. products in stock (product availability)
 2. competitive prices
 3. easy online ordering process
 4. accurate product delivery
 5. ease of product return
 6. thorough company information (e.g. history, mission statement)
 7. relevant product information (e.g., price, size, care)
 8. good quality photographs of the products
 9. pictorial ideas for how the products can be used or worn
 10. information about the artisans who made the products
 11. privacy protection
 12. security in online transaction
 13. ease of navigation and search process
 14. visual appeal of the website
 15. interactivity such as chat room between customers or between the company and customers
 16. Large assortment and variety of products to choose from
-

To achieve objective 6, to identify barriers that deter U.S. consumers from buying cultural products via the internet, eight statements were added at the end of section 7 and 11 (Table 4). Subjects rated level of likeliness on a 5-point Likert scale from 1 being very unlikely to 5 being very likely.

Table 4. Statements for Measuring Internet Shopping Barriers

I would be more likely to shop via Novica.com:
1. If there is more information about the product such as material, dimension, or care instruction.
2. If pictures of products are in better quality.
3. If I know that by buying from this website I can help people in developing countries.
4. If they have more variety of product.
5. If the computer showed how I can use the product.
6. If the computer let me compare between product items.
7. If there were some customer review from previous customer.
8. If there were more information about the company.

Section 4: Beliefs and Lifestyle

This section asked subjects' beliefs and lifestyles. Thirteen statements on beliefs and lifestyles obtained from Lee (2002) to test Cultural Creatives (CCs) were provided and are shown in Table 5. Lee explored existing cultural product customers between the ages of 30-59 (71%). This research investigated casual consumer between the ages of 20-43. Subjects rated level of agreement on a 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree.

Table 5. Statements Measuring Beliefs and Lifestyle.

To what extent do you agree or disagree with each of the following?
1. Educational workshops, spiritual gatherings, or personal growth opportunities appeal to me.
2. I think about issues that affect the whole planet (e.g., global warning, ecological sustainability, overpopulation).
3. I devote time to my personal and/or spiritual development.
4. I am concerned with issues affecting people in developing countries around the world.
5. I like to create a unique, personal style in my home.
6. I like learning about ways of life in different parts of the world.
7. I enjoy having craft and art objects around my home.
8. I like travel that is exotic.
9. I enjoy ethnic and/or gourmet cooking.
10. It is important to me that consumer goods are authentic, rather than imitation.
11. When I shop, I want to know where a product came from, how it was made, and who made it.
12. Most people who are important to me would think that I should use the internet for shopping.
13. Most people who are important to me would think that I should act in a socially responsible manner by supporting artisan groups in developing countries.

Section 5: Attitude toward Internet Shopping

Section 5 measured subjects' shopping values. Six questions used in Lee's study (2002) and were used in the present study (Table 6). The questions included hedonic and utilitarian shopping values measurement scales which were adapted from Babin, Darden, & Griffin (1994). Subjects rated level of agreement on a 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree.

Table 6. Questionnaire items for Measuring Attitude toward Internet Shopping

Hedonic Value:

1. Shopping on the internet is fun.
2. I enjoy internet shopping for its own sake, not just for the items I may purchase.
3. While shopping on the internet, I feel the excitement of the hunt

Utilitarian Value:

4. I try to accomplish just what I want to on an Internet shopping trip.
 5. While shopping on Internet, I try to find just the item(s) I am looking for.
 6. I am disappointed if I have to go another Website(s) to complete my shopping.
-

Sections 8 and 12: Browsing Experience through Websites

These two sections consisted of same set of questions. Section 8 was for Novica.com and section 12 was for Serrv.org. Subjects rated their experiences after browsing through both websites. The subjects needed to answer additional questions about their experience in purchasing similar products from other stores and types of products that subjects browse on each website.

Sections 9 and 13: Shopping intention at websites

This section measured subjects' intention to purchase cultural products online. Subjects were asked to indicate the likelihood in the next 2 months to visit [insert website] to 1) search for information about cultural product, 2) search for information about artisans, and 3) buy cultural products. In addition, they were asked to the likelihood to purchase cultural product from anywhere in the next two months.

Section 14: General Information

This section contained questions on internet uses and how to shop for cultural products. Questions asked subjects to choose a website where they like to shop for cultural products between Novica.com and Serrv.org. Additionally, to achieve the last research question, question asking preference for shopping cultural product from non-profit organization was added.

Section 15: Demographic

Section 15 contained demographic questions. Subjects answered questions about their gender, age, race, education, annual income, and travel experiences.

Pilot Study

The questionnaire was tested with five experienced Web users who have purchased on the Internet. The pilot study subjects were asked to record the length of time they used to complete the questionnaire and to critique the questionnaire design including the clarification of questions. The necessary corrections were made.

Collection of Data

Paper and web questionnaire formats were used. First, the collection of data was conducted at the Human Environmental Sciences computer labs. The invitation posters were posted on bulletin boards around the University. Specific time and place for contacting the researcher were indicated in the poster.

At the computer labs, subjects viewed cultural product pictures to complete the first part of the questionnaire which was the section the researcher needed to administer. Next, they were asked to complete the rest of the questionnaire on their own. For completing part 8 to 13, the subjects needed to use computer provided to browse through two websites; Novica.com and Serrv.org. The order in which subject browsed the websites was randomly given to the subjects. A convenience sample was employed by asking instructors in some courses to pass out the paper format questionnaires to their students.

Due to the slow response rate in collecting data during the summer semester, web-based survey was added as a method of collecting data. The questions in the questionnaire were the same as the paper version. However, the researcher was unable to randomly assign order of websites that the subjects needed to browse. Email invitation was sent to the committees of student organizations to send out the email to undergraduate and graduate students. Additionally, an email invitation was sent to a group of potential subjects and those subjects were asked to help referring and forwarding this email to other potential subjects.

Data Analysis

Data from the survey were analyzed using the SPSS 12.0 for Microsoft Windows Statistical package. Descriptive, frequencies, and percentages were used to describe and report information on subjects and fundamental information. Content analysis was used to analyze and group answers from open-ended questions in the first section. Cross tabulation was used to compare beliefs about cultural product among Cultural Creatives (CCs) groups. Chi-square was used to analyze categorical data within CCs. Analysis of

Variance (ANOVA) was used to test the significance differences among the mean scores of beliefs about cultural products, beliefs about website selling cultural product, shopping intentions, and shopping barriers between three levels of Cultural Creatives (CCs). In ANOVA test, dependent variable was a general composite measure of cultural products as a whole (in general), cultural product from Novica.com, and cultural products from Serrv.org. The statistical data were tested at the $p \leq .05$ level of significance.

CHAPTER IV

MANUSCRIPT I

Cultural Product and Young Consumers: Product Definition, Terms and Characteristics

Introduction

Cultural products, also known as crafts, handicrafts, ethnic products, or handcrafted products, have been involved in people's lives for generations. Historically, cultural products or handicrafts were made to serve as functional items within the craftsman's community. For example, bamboo baskets were used to store seeds, vegetable, grains. Traditional basket making skills can be translated into product for today's world as a wastebasket (show Figure). Traditional cultural products have turned into a cottage business and become a major source of income in many craftsmen's communities (Pye, 1986). In 1983, total exports of handicrafts from developing countries were roughly \$US 8.45 billion² (Pye, 1986). Cultural products are produced for various reasons. In the western hemisphere, making cultural products seems to be a leisure activity but in the developing world, the main reason appears to be economic (Herald, 1993). In many developing countries, agriculture is the main source of income and producing cultural products is a secondary income source (Basu, 1995; Pye, 1986). Pye

² The latest recent data could not be identified.

(1986) states that producing crafts is “a rice bowl” issue for population in the rural area in developing countries and people earn subsistence income from making crafts.

Authentic cultural products are typically sold in specialty stores and on websites such as Ten Thousand Villages, Serrv, and Novica. However, retailers now offer mass-produced “cultural” products or faux cultural products. The mass-produced or faux cultural products have the flavor of authentic cultural products, but are manufactured without a connection to the culture represented. As a result, consumers are exposed to both authentic cultural products and faux cultural products. The offering of mass-produced or faux cultural products has created ambiguity in the cultural product market.

Research on cultural product websites has been done with existing customers who have characteristics similar to a group called Cultural Creatives (Lee & Littrell, 2003). They value product authenticity and product origins. They often use cultural products to creating a unique home environment. These consumers seek out cultural products; therefore, they are different from the non cultural creative consumer.

Little or no research has been done on consumers’ definition of cultural products and terms. Researchers use the word “cultural product” to represent crafts and handcrafts. Retailers and consumers often use words “craft,” “handcrafts,” and “handmade products” to represent “cultural product.” Does a term use to call “cultural product” important to draw consumer’s attention to product?

The objectives of this study were; 1) to determine what the term “cultural products” means to U.S. consumers; 2) to identify the differences U.S. consumers perceive among the terms “cultural products,” “crafts,” “ethnic products,” “handcrafted products,” and “handcrafts” and to determine the preferred term; 3) to identify the terms

use for describing “cultural products” such as “authentic,” “handmade,” “antique look,” and “traditional,” if these terms are positively viewed by consumers, and; 4) to identify the characteristics that U.S. consumers associate with “cultural products.”

Literature Review

Definitions of Cultural Product: Why knowing the definition is important?

The phrase “Cultural products” is defined differently across numerous studies. In Littrell and Miller’s study (2001), cultural products include, but are not limited to, products made from textiles, wood, ceramics, glass, and metal. These products embody aesthetic features and production technologies that are deeply enmeshed in each artisan’s local traditions. Lee (2002) added that cultural products require some level of hand production nevertheless for expediting the process, molds, machines, and a variety of other mechanized tools may be used for processing raw materials, forming products, and finishing artisanal wears.

The United Nations Council for Trade and Development's (UNCTAD) tariff classification characterizes *crafts* as those products that embody artistic features imported manually (United Nations Council for Trade and Development, 1979). At the 1997 UNESCO/ITC International Symposium on Crafts and the Definition International Market: Trade and Customs Codification, crafts were defined as

“...produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and

significant” (Association of Southeast Asian Nations Handicraft Promotion and Development Association, 1997)

This definition is also used as a standard at UNESCO-AHPADA SEAL of Excellence for Handcraft Products in Southeast Asia.

MacEachren (2004) distinguished *crafts* from *arts* by defining *crafts* as an item that fulfills a function, requires the use of the hands to create, and uses materials identified as natural. *Crafts* require the skills exhibited in making a functional item, in contrast arts require solely skills for creative expression.

Basu (1995) concluded that “broadly surveyed, most definitions of crafts seem to encompass varying subsets of three aspects: aesthetic representation symbolic of the producing culture, predominance of manual value addition in processing (with *handmade* signifying potentially more primitive and, hence, authentic creative forms), and small group or community-based organization for production” (p. 261) Cultural products in different studies have different definitions. Nevertheless, there are some similarities such as handmade production processes and products have artistic features that represent the artisan’s culture.

Despite several definitions of crafts and cultural products from different studies and organizations, little or no research has been done to identify the consumers’ perceptions of cultural product definitions and to explain the consumers’ definitions of cultural products. From researcher perspective, important characteristics of *cultural products* have the following traits: 1) They are handmade with some help of mechanized tools such as molds; 2) They portray artisan’s traditions and culture; and, 3) They are made from sustainable raw materials, which may be found locally. Despite the researcher perspective of cultural products, some of the merchandise selling on cultural

product retail websites not has the three main characters. For example, Novica.com, an online retailer sells handmade international arts and home décor products, has some products such as modern designed dragonfly necklace made from glass crystals and mango wood vases from artisans in Thailand. These products do not hold any cultural meaning or portray Thai culture; they are only hand made in Thailand by Thai artisans using local materials. Even though these products do not have all three main characters, do consumers consider these products “cultural products” or “handcrafted products”? Are they concerned if these products do not represent Thai culture? Consumers might or might not be concerned as to whether cultural products are authentic from the original culture or represent symbolic meaning from that culture.

An understanding of what constitutes consumers’ perceptions of cultural products will help retailers and producers obtain and develop products that will match with consumers expectations. By recognizing consumers’ point of view, producers or artisans will have a better idea of what their customers like, thus, are able to incorporate those characteristics into their product design. Additionally, retailers of cultural products could develop a distinctive company image to project to the consumer in their target market. Moreover, knowing what kind of product information consumers want regarding cultural products will help retailers provide the right information to educate consumers and draw their interest. This could be another marketing strategy for selling cultural products.

Basu (1995) stated that a clarification of the definition of “craft” and “cultural product” is critical for facilitating transactions within these industries. Although most importing nations have preferential trade terms for crafts or handcrafted products, there exists a wide variety in definitions, creating complex and confusing certification

requirements for exporters in developing countries. Beside clarification between exporters and producers, the more important group that researchers should be focusing on is the consumer group. Consumers are the ones who determine business sales or non sales. Knowing what consumers' perceptions and their expectations of the product can lead to successful retailing of the product. Little or no research has been done on cultural product and understanding the meaning of cultural product based on the consumers' perspective. Previous research has been with existing customers who have experienced shopping for cultural products via internet (Lee, 2002) and not with customers who are attracted to cultural products but do not usually seek out such products. In previous cultural product studies, only one website was tested. Thus, research on the consumer's perspective on definition of *cultural product* and which preferred terms (cultural product, ethnic product, crafts, handcrafted product or handcraft) has not been conducted. By identify the preferred term(s) for internet marketing would help clarify the differences of cultural product as defined by producers, retailers, researchers, and consumers.

Cultural Product Adaptation

Cultural product adaptation is a craft marketing strategy reported in several research articles (Fillis, 2002; Jeannet and Hennessey, 2001; Popelka and Littrell, 1991; Subramanian & Cavusgil, 1990). As a market strategy, products are adapted for a specific target market. Cultural products that are sought after in one market might not sell in another market. The producers may know about the product and consumer preferences within their market, but these preferences may not be applied to consumers in another culture (Graburn, 1982). Product itself may also be changed in character and

purpose when being exported to different country. Thus, product adaptation must be considered for developing a successful export business. An integrated, long-term strategy rather than a piece-meal approach should be considered as a market development program. Contemporary design, color, shape, raw material, and uniqueness are example of the changes of product adaptation that enhance a firm's ability to be international competitive (Subramanian & Cavusgil, 1990). According to Fillis (2002) innovative product design offers a firm a competitive advantage both in domestic and overseas markets. Aageson (1997) states that to build strong artisan enterprises, innovative creativity is one of the three critical areas that artisans need. When businesses expand from domestic businesses to international businesses, the quantity of the product needed will increase greatly. Artisans need to consider their ability to supply product according to quantity, quality, design, price and delivery time (Benjamin, 1994; Subramanian & Cavusgil, 1990). To increase the production process to attain large volumes, the structures and pattern of the products can be simplified. However, the new product should retain some of the traditional methods as part of the production process (Fillis, 2002; Grimes & Milgram, 2000; Popelka & Littrell, 1991), especially cultural products which represent a local culture.

Cultural Product Consumers

Previous research has focused on existing consumer profiles related to types of cultural products, product attributes, and purchasing criteria. A study by Littrell, Reilly, and Stout (1992) used consumers who have experience and seriously finding cultural product as subjects. This study categorized consumer profiles for fiber, clay, and wood

crafts. Each subject had been purchasing crafts for an average of 20 years. Dickson and Littrell (1998) examined consumers of ethnic apparel from Alternative Trading Organizations (ATOs) who were already exposed and familiar with cultural product. They classified them into 2 market segments, creative ethnic and plain and simple, by using product attributes as criteria. The attributes or criteria that they used were aesthetic, usefulness, performance and quality, expressive effect, and extrinsic.

Slaybaugh, Littrell, and Farrell-Beck (1990) studied reasons for consumers' preferences of Hmong textiles. Ten Hmong textiles products were used as visual stimuli. The researchers interviewed Hmong textile's consumers who met a criterion of having purchased at least three Hmong textile products. They found that attributes concern the consumers were the physical performance of a product such as texture, durability, size, and usefulness of the product and the psychological performance of the product such as color, design, beauty of workmanship, and cultural aspect of a product. They found that what one person means by good quality may not match another's definition. For example, good quality for one person means product needs to have a great combination of color and design but another person may think of the usage of the product including whether the product will fit with his/her home design. Care instructions were another consideration. This research team also found that the selection of color used in the products may not be color that consumers prefer. For example, a fluorescent pink color that is the traditional Hmong textile color may cause a strong negative reaction in American consumers because of the high intensity colors are not used widely in the U.S. homes.

From different consumer profiles of each research, criteria that they used are product design including colors, patterns, and materials, product quality including workmanship, functionality of the product, and product/artisan information including visual of the product, product description, who, where, and how the product was produced (Dickson and Littrell, 1998; Littrell, Reilly, and Stout, 1992; Slaybaugh, Littrell, and Farrell-Beck, 1990). This information is useful for both retailers and producer to produce the right products to the consumers. Information and additional description of cultural products that consumers need to make a buying decision when shopping in stores, by catalog, or on an internet website.

Cultural Creatives

Cultural Creatives (CCs) are individuals who are college educated, in their early 40s, and with average household incomes of \$52,200 (Ray & Anderson, 2000). CCs value community building, creating a better society, and ecological sustainability. They want rich, holistic stories of human events and conditions. They want to know where the product came from, who made it, how it was made. They desire authenticity. They are not the technology innovators but they are likely to be early adopters for technology products.

In Littrell & Dickson's study (1999), they found that consumers who purchase cultural products have similar characteristics as CCs in terms of demographics, values, and shopping motivation. Lee's study (2002) of website selling cultural product supported Littrell & Dickson's finding. CCs who have a high interest in product

authenticity and strong desire for creating a unique, personal style by using crafts and art objects at home will have more positive beliefs about cultural product websites.

From previous research, there was evidence that the cultural product market has some existing groups of consumers (Dickson, 1994; Dickson and Littrell, 1998; Lee, 2002; Littrell, Reilly, and Stout, 1992; Slaybaugh, Littrell, and Farrell-Beck, 1990). The existing groups of consumers had characteristics of Cultural Creatives which were in their 40s. To expand the market, besides developing and producing more appealing products, it is important to a new segment of consumers. Little or no research has done on consumers who are in younger age. Individuals' age 20-45 years were the group of individuals who used the internet to search information on products or services and purchase products or services the most according to the United States Census Bureau in September, 2001 (United States Census Bureau, 2001). These individuals may be attracted to cultural products but does not usually seek out such product. This group of consumers form a large part of the future Internet market. In this study, we will call this group of consumers the "casual" or "young" consumer. Research on "casual" cultural consumers is significant for opening and expanding cultural product to a new segment of consumers.

The authentic cultural product market has a loyal customer base with the Cultural Creatives consumer, typically college educated and in their early 40s. However, little or no research has been done on the younger, non cultural creative consumers or individuals who may be attracted to cultural products but does not usually seek out such products. Retailers marketing authentic cultural products would benefit from understanding the younger, college educated consumers who may become the Cultural Creatives market of

the future. Additionally, the successful marketing of authentic cultural products through online websites will promote increased sale for cultural product producers. This in turn provides increased income for the producers and their families.

Method

Survey Questionnaire

A survey method was used for this study. Questionnaire composed of five sections. Section two and three were based on questions used in previous research (Lee, 2002). Additional questions were developed to obtain information that extended the scope of the previous research. The first section included questions about cultural product definitions in a generic sense. In the second section, subjects were provided photographs of authentic cultural products and asked additional questions related to specific photographs. For the third section, the subjects rated level of importance of ten statements asking about beliefs about cultural products. A 5-point Likert scale from 1 being very unimportant to 5 being very important was used. Statements 1 to 7 were obtained from Lee's study (2002) and statements 8 to 10 were added to stress the meaning of cultural product in subjects' perspectives. The fourth section included statements on beliefs and lifestyles. The Statements were obtained from Lee (2002) to test Cultural Creatives (CCs) characteristics of the subjects. The subjects rated level of agreement on a 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. The last section was demographic information.

The questionnaire was pre-tested with five experienced Web users who have purchased on the Internet. The pilot study subjects were asked to record the length of

time they use to complete the questionnaire and to critique the questionnaire design including the clarification of questions. The necessary corrections were made.

Target population for this study is individuals who will soon be starting management or professional careers after completing university degrees. University students age 20-40 years, who were in their junior, senior, and graduate year were selected as the individuals from whom the sample will be selected. University students studying in upper level years represent potential individuals who have independent decision to purchase and decorate their own homes and are most likely to go out and start building their own space after graduate. Additionally, they were the group of individuals who are most likely to use the internet to search for information on products or services and to use the internet to purchase products or services according to the United States Census Bureau in September, 2001 (Census Bureau, 2001). Convenience and snowball sampling methods were used to identify individuals for the survey sample. One requirement that all of the subjects must have was they should have some experience and familiar with internet shopping.

Sample Selection

To recruit the individuals for the study, poster and email invitations were used to advertise about the research. The posters and email invitations stated objectives of the study and information about time, place, and how to participate in the study including researcher's contact information. Poster invitations were posted on bulletin boards around the University. Email invitations were sent to student organization leaders and committees with the request to forward the invitation to undergraduate and graduate

students. Instructors in some courses were contacted to help pass out the paper format questionnaire. Both a paper-based and web-based questionnaires were available for the subjects with each form having the same questions.

Statistical Analysis

Data from the survey were analyzed using the SPSS 12.0 for Microsoft Windows Statistical package. Descriptive, frequencies, and percentages were used to describe and report information on subjects and fundamental information. Content analysis was used to analyze and group answers from open-ended questions in the first section. Cross tabulation was used to compare beliefs about cultural product among Cultural Creatives (CCs) groups. Chi-square was used to analyze categorical data within CCs. The statistical data were tested at the $p \leq .05$ level of significance.

Findings

Findings from survey are presented in five sections. The first section reports demographic information. The second section presents results on cultural product definition which includes answers from section 1 and 2 on cultural product meaning, analyzing cultural product photos, and the use of terms and likelihood to purchase cultural products. The third section reports subjects' belief about cultural products. The forth subject present subjects' belief and lifestyle of Cultural Creatives (CCs) and how this study separate CCs into groups. The last section shows findings in comparison of CCs groups.

Demographic

A total of 134 junior, senior, and graduate students completed the questionnaire (35 in paper, 99 via computer). The age of the subjects ranged from 20 to 35 years. The mean age was 25.4 years old. Most subjects (n=79, 59%) were 20-24 years. A little less than one-third (27.6%) were in a junior year of college and a little over two-third were senior (34.3%) and graduate (38.1%) students (see table 7).

Table 7. Subjects' Demographic Information

Variable	Frequency	Percent ^a
Gender		
Male	3	2.2
Female	130	97.0
Age		
20-24	79	59.0
25-34	34	25.4
35 and over	16	11.9
Ethnic Group		
European American	107	79.9
African American	9	6.7
Asian American	4	3.0
Native American	11	8.2
Other	3	2.2
Education Standing		
Junior	37	27.6
Senior	46	34.3
Graduate	51	38.1

^a Total percent may not be equal 100 due to non-responses

Cultural Product Definition

To determine the meaning young consumers assign to the term “cultural product,” “ethnic product,” “handcrafted product,” “handcrafts,” and “craft,” subjects were asked two open ended questions. The first question, “In your opinion, what do you think ‘cultural/ethnic product’ is?” The subjects expressed their opinions differently from person to person. Content Analysis was used to analyze and categorize answers into groups. The answers were classified to six groups as shown in table 8. Group 1 believed that cultural product is associated with or a representative of a culture/ethnic group. Group 2 agreed with group 1 with additional belief that cultural product is made by that culture/ethnic group. Group 3 thought cultural product is a product created in another country. There was no indication to cultural or ethnic reference. Group 4 believed that

cultural product is product from a culture other than your own. Group 5 believed that cultural product is handmade by using traditional method. Group 6 had no idea what cultural product was or did not respond to this question.

The second question was “What type of product do you consider a ‘cultural product’?” The answers were grouped into three categories; furniture and home decorative items, clothing and accessories, and musical instrument. Subjects’ example of products included woven area rug, blanket, pottery, hand woven fabric, headdress, hair accessory, and musical instrument. In the answers, some subjects stated specific cultures and regions. The specific cultures identified by the subjects include Brazilian, Indian, Mexican, and Spanish. The specific regions subjects identified were Asian and African.

Table 8. Terms or phrases subjects use to describe cultural products

Group	Descriptive Term or Phrase	Examples	<i>n</i>	%
1	Product that is associated with or representative of a culture/ethnic group.	“a product that reflects the styles and traditions of another culture” “a product that a particular ethnicity uses, or a product that represents a particular country”	46	34.6
2	Product that is associated with or representative of a culture/ethnic group and made by that group	“a product that is made for or by a specific culture or ethnic group” “an item that has a distinct characteristic of the creator’s culture/ethnicity”	28	20.8
3	Product created in another country (no cultural or ethnic reference).	“product created in another country” “product that is made in foreign country”	5	3.7
4	Product from a culture other than your own	“product from a culture other than your own” “product that resemble a culture that is different than the culture the product is being sold in”	11	8.3
5	Handmade by traditional methods	“Usually handmade passed down from previous generations” “Product that is made by hand and used same technique to produce from their ancestor.”	6	4.2
6	No information/no idea provided or stated “did not know”	“No idea”	38	28.4

To identify the differences U.S. consumers perceive among the terms cultural products, crafts, ethnic products, handcrafted products, and handcrafts and to determine a preferred term, first, subjects were asked to identify their perception if they perceive the terms as different. From this question, two possible answers were given: 1) “Yes. Which term do you prefer to use?” and 2) “No. What are the differences?” Subjects needed to

choose one answer and provide the preferred term for question one and explanation for question two. From 134 subjects, 49 people (36.6%) believed that the five terms had the same meaning. The preferred terms for the subjects who identified no difference among these terms are shown in table 9. The remainder of subjects (n=85, 63.4%) believed the terms were different; however, only 65 people specified the reason (76.5%). Content analysis was used to help analyze and categorize data into groups. The answers were classified to six groups as shown in table 10.

Table 9 shows preferred terms from subjects who stated there was no difference among terms cultural products, crafts, ethnic products, handcrafted products, and handcrafts. Fifty-one percent of 49 subjects who preferred to use term “handcraft” or “handcrafted product”. Another groups of subjects preferred terms cultural product (18.4%) and ethnic product (18.4%). There was one subject who preferred term handcrafted cultural product (2.0%).

Table 9. Preferred term that Subjects Who Stated There Was No Difference Among Terms Cultural Products, Crafts, Ethnic Products, Handcrafted Products, and Handcrafts^a

Preferred term	<i>n</i>	%
Handcraft	25	51.0
Cultural product	9	18.4
Ethnic product	9	18.4
Handcrafted cultural product	1	2.0

^a No preference identified n = 5

(Total response to this question was n = 44; excluding no preference answers)

Out of 85 people who perceived differences among terms, only 65 people (76.5%) provided the reason for those who perceived differences among the terms. Table 10 shows reasons of subjects who stated that the terms cultural products, crafts, ethnic products, handcrafted products, and handcrafts were different. There were two groups,

Table 10. Reasons from Subjects Who Stated There were Differences among Terms Cultural Products, Crafts, Ethnic Products, Handcrafted Products, and Handcrafts^a

Group	Descriptive Term or Phrase	<i>n</i>	%
<i>1. Emphasis on where and/or how the product is produced</i>			
1a	Cultural and ethnic products come from another country while craft and handcraft are not necessarily.	27	31.8
1b	Cultural and ethnic products could be manufacture. Craft and handcrafts are made by hand not mass produced.	19	22.4
<i>2. Emphasis on meaning of the terms</i>			
2a	Cultural and Ethnic products can be used interchangeably and craft and handcraft can be used the same way.	15	17.6
2b	Craft and handcraft are a broader terms which cultural and ethnic products are examples.	2	2.4
2c	There is some overlap between the words.	2	2.4

^a Total percent may not be equal 100 due to non-responses
Total response to this question was *n* = 65 each with subgroups.

Group 1 answers emphasize where or how cultural product was produced. Group 1 has two subgroups: group 1a and 1b. Subjects from group 1a stated that cultural and ethnic products come from another country while craft and handcraft are not necessarily. The specific examples were “*Cultural/ethnic products are more exotic than crafts and handcrafts*” and “*craft + handcraft do not have to be from another culture.*” Subjects from group 1b stated the reasons they perceived these terms differently was because how product was produced are different. The specific examples from group 2b were “*Craft, handcraft, & handcrafted mean someone made them by hand and they are not mass produced*” and “*I do not believe that all cultural products are handmade. They also do not have to be crafts, they maybe functional items.*”

Group 2 placed the emphasis on meaning of the terms. Group 2 was separated to three subgroups: group 2a, 2b, and 2c. Subjects from group 2a stated that cultural and












ethnic products can be used interchangeably and craft and handcraft can be used the same way. The specific examples were “*cultural and ethnic are close to the same, but crafts and handcrafts are different.*” Subjects from group 2b specified that craft and handcraft are broader terms which cultural and ethnic products are examples. The specific example was “*cultural + ethnic are similar however crafts + handcrafts are a broader term with the type being possibly cultural or ethnic.*” The last subgroup is group 2c. This group stated that there is some overlap between these terms. The specific example was “*There is some overlap but the words have different meanings on their own.*”

Cultural Products & Non-Cultural Products

Next section, subjects were provided 11 photographs of authentic cultural products and asked question what product they consider cultural product. Table 11 shows 11 products and which were considered as cultural product and non-cultural product. From 11 products, six were considered cultural products by the subjects; woven bamboo tote, hand woven silk handbag, silver bracelet with elephant detail, African wood sculptures, Mexican woven rug, and Nazca ceramic jugs. Five were not considered as cultural product; silk scarf, silver earrings, woven bamboo magazine folder, hand woven silk cushion cover, and silk photo frame. The products that were perceived as cultural products had some complicated designs and look like they were harder to make. The designs of products that were not perceived as cultural products were more simplistic.

One interesting observation was though some products were made from same materials and/or using same techniques, they were recognized differently. For example, a bamboo handbag and a bamboo magazine folder were made with bamboo and a similar woven pattern, but subjects considered the handbag as a cultural product but the magazine folder was not. Another example was silver earrings and silver bracelet. They both had intricate details and were made from silver, but the subjects identified the bracelet with an elephant design as a cultural product and not the earrings. One reason of that may be because during the data collection time, the fashion trend “Bohemian” was very stylish. The subjects may have seen a lot of similar design of earring, therefore; they perceived the silver earrings as non-cultural products.

Table 11. Cultural Products and Non-Cultural Products

		Frequency (Percent ^a)		
Do you consider _____ cultural product?		Yes	No	
A		Hand painted silk scarf, Asia	60 (44.8)	74 (55.2)
B		Woven Bamboo tote, Asia	73 (54.5)	61 (45.5)
C		Hand woven silk handbag, Asia	122 (91.0)	12 (9.0)
D		Silver earrings, Asia	57 (42.5)	77 (57.5)
E		Woven Bamboo folder, Asia	50 (37.3)	84 (62.7)
F		Silk cushion cover, Asia	58 (43.3)	76 (56.7)
G		Silk photo frame, Asia	5 (3.7)	129 (96.3)
H		Silver elephant bracelet, Asia	125 (93.3)	9 (6.7)
I		Wood sculptures, Africa	125 (93.3)	9 (6.7)
J		Wool rug, Mexico	125 (93.3)	9 (6.7)
K		Nazca ceramic jugs, Andes	24 (92.5)	10 (7.5)

Use of Terms and Likelihood to Purchase

The purpose of this question was to identify potential terms use for describing “cultural products” such as “authentic,” “handmade,” “antique look,” and “traditional.” Subjects were asked to rate their likelihood to purchase cultural product if the product were “authentic,” “handmade,” “antique look,” and “traditional” If these terms are positively viewed by consumers, the terms could be incorporate in the cultural product description. Table 12 shows key terms used to describe cultural product. The terms “authentic,” “represent traditional culture of particular country,” and “handmade,” and “antique look” were perceived as very positive with the means of 2.96, 2.91, and 2.54, respectively, with 3.00 being the highest possible score. The term “antique look” (M = 2.24) was slightly less positive than previous identified terms. Therefore, if the product description includes these four terms, it may draw consumers’ interest to purchase cultural product.

Table 12. Key Terms and Likelihood to Purchase Cultural Product Identified by Subjects^a

Variable	<i>M</i>	<i>SD</i>
<i>I would be more likely to shop for cultural products if a product is _____.</i>		
Handmade	2.54	0.58
Authentic	2.96	0.21
Antique looking	2.24	0.70
Representing traditional culture of a particular country	2.91	0.29

^a Based on a scale of 3 being agree, 2 being neutral, and 1 being disagree

Finally, the question asking subjects to specify the term(s) they would use to find cultural product using a web search using search engine such as Google.com and Yahoo.com. The majority of the subjects included the word “cultural” or “ethnic” as a key word. The combinations of keywords were cultural or ethnic with types of product

they want to find online. The specific examples included “Cultural and Jewelry,” “Cultural product,” “jewelry and pottery,” and “Africa, crafts, and cultural.”

Beliefs about Cultural Products

Ten statements asking about beliefs related to cultural product characteristics were asked. The first seven statements were obtained from previous research (Lee, 2002). The last three questions were added to explore other attributes of cultural product which were mentioned as important characteristics in previous research (Lee, 2002; Lee & Littrell, 2003). The subjects rated level of agreement on 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. In the analysis part, 5-point scales were collapsed to 3-point scale. Strongly agree (5) and agree (4) became agree (3 on the new scale), neutral (3) stayed the same but the number change from 3 to 2 on the new scale, and disagree (2) and strongly disagree (1) became disagree (1 on the new scale).

The attributes of cultural products were viewed positively (see Table 13). For cultural product in general, subjects most agreed that cultural product should show creativity of the artisans (M=2.96), portray artisan’s culture (M=2.83), and show high quality workmanship (M=2.83). They also agreed that cultural product show some unique features that are hard to find (M=2.79), have colors that are appealing to me (M=2.79), are produced by using interesting techniques (M=2.73), and exhibit fine attention to detail in their production and finishing (M=2.72). However, subjects only slightly agreed that cultural product are relevant to their lifestyles (M=2.37), are made from raw material that can find locally (M=2.33), and are handmade products that take a lot of time to produce (M=2.22).

Table 13. Beliefs about Cultural Products as Identified by Subjects

Variable	M	SD
Cultural products:		
exhibit fine attention to detail in their production and finishing	2.72	.53
are handmade products that take a lot of time to produce	2.22	.82
show high quality workmanship	2.83	.47
show some unique features that are hard to find	2.79	.51
show creativity of the artisans	2.96	.19
have colors that are appealing to me	2.79	.54
are relevant to my lifestyle	2.37	.79
portray artisan's culture	2.83	.48
are made from raw material that can find locally	2.33	.82
are produced by using interesting and unique techniques	2.73	.59

^a Based on a scale of 3 being strongly agree and 1 being strongly disagree

Beliefs and Lifestyles of Cultural Creatives (CCs)

Previous studies found that cultural product consumers have similar characteristics as Cultural Creatives (CCs) (Lee, 2002; Littrell & Dickson, 1999). CCs are individuals who are college educated, in their early 40s, and with average household incomes of \$52,200 (Ray & Anderson, 2000). Previous research was done with existing cultural product consumers. This study explored an interest in buying cultural product in younger group of individuals. Thirteen statements testing CCs beliefs and lifestyles were obtained from Lee (2002) and used as part of the instrument. For each item, the subjects rated level of agreement on 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. In the analysis, 5-point scales were collapsed to 3-point scale. Strongly agree (5) and agree (4) became agree (3 on the new scale), neutral (3) stayed the same but the number change from 3 to 2 on the new scale, and disagree (2) and strongly disagree (1) became disagree (1 on the new scale). From 13 statements, the range was 3 to 12

statements. In the original study by Ray & Anderson (2000), there were 18 questions in the test for CCs. If an individual answers yes to ten or more questions ($\geq 55.6\%$), he/she is probably a cultural creative. For the purpose of this study, subjects were classified to three groups: Cultural Creatives (CCs), moderate-Cultural Creatives (moderate-CCs), and non-Cultural Creatives (non-CCs) (Table 14). If the subjects answered agree (3) to ten or more statements ($\geq 80\%$), they were CCs. If the subjects answered agree to seven to nine statements (55-79%), they were moderate-CCs. Finally, if the subjects answered agree to six or less statements ($\leq 50\%$), they were non-CCs.

Table 14. Classification of Cultural Creatives Based on Ray & Anderson (2000)

Group	# of strongly agree statements	<i>n</i>	%
Cultural Creatives	10 – 13 ($\geq 80\%$)	53	39.0
Moderate-Cultural Creatives	7 – 9 (55-79%)	45	33.1
Non-Cultural Creatives	0 – 6 ($\leq 50\%$)	36	26.5

Comparisons between Cultural Creatives (CCs) Groups

Comparison of means of beliefs in cultural products between Cultural Creatives is shown in table 15. Cross tabulation and Pearson Chi-Square test were used to determine whether three groups of CCs were in associated with each other. The difference among CCs was significant in all variables of beliefs in cultural products.

Question about intention to purchase cultural product from anywhere in the next two months was asked as the last question. There was a correlation among CCs group and beliefs about cultural products when tested with Chi-square. The subjects who were classified as Cultural Creatives had stronger beliefs and attitudes toward cultural products and had a higher intention to purchase than moderate-Cultural Creatives and non-Cultural Creatives.

Table 15. Pearson Chi-Square of Beliefs about Cultural Products between Different Levels of Cultural Creatives Groups

Variable	Pearson Chi-Square		
	χ^2	df	<i>p</i>
Cultural products:			
exhibit fine attention to detail in their production and finishing	14.87	4	.005
are handmade products that take a lot of time to produce	21.11	4	.000
show high quality workmanship	24.53	4	.000
show some unique features that are hard to find	11.23	4	.024
show creativity of the artisans	14.14	4	.001
have colors that are appealing to me	14.60	4	.006
are relevant to my lifestyle	37.35	4	.000
portray artisan's culture	53.00	4	.000
are made from raw material that can find locally	17.36	4	.002
are produced by using interesting and unique techniques	18.67	4	.001

Conclusions and Implications

Previous studies have investigated cultural products characteristics and purchase intention of existing cultural product consumers. This study explores several perspectives on cultural product of younger group of consumers. Cultural product definition, preferred terms for cultural product, terms that should be incorporated in cultural product description, important characteristics of cultural product, and recommendations for cultural product producer and retailers were found.

The subjects from this study described cultural products as a product from a culture that is other than their own. The product created in another country and is a representative of a culture/ethnic group and/or (hand)made by that group using traditional methods. Thirty-seven percent of the subjects perceive term “cultural product” as the same as terms crafts, ethnic products, handcrafted products, and handcrafts. However,

the term “handcraft” or “handcrafted product” was the most preferred term to call “cultural product.” The remainder of the subjects who perceived the terms as difference provided reasons which emphasis on two different subjects. One emphasized on where and how cultural product was produced and the other emphasized on meaning of the terms. Younger consumers distinguished a product as cultural product if the product has intricate design from different cultures, for example, silver bracelet that has elephant on it or a Mexican hand woven rug that has a unique pattern. Key terms that retailers should use in cultural product descriptions are “handmade,” “authentic,” and “antique.” Additionally, if the product is representing traditional culture of a country, retailer should add a particular country to product description.

Types of characteristics of cultural products identified as important include products that have: unique features, show creativity, appealing colors, artisan’s culture portrayed, and use interesting materials and techniques. This information will help cultural product producers and retailers as guidelines in producing better cultural products for attracting U.S. younger cultural product consumers.

Previous studies found that existing cultural product consumers have characteristics as Cultural Creatives (CCs) (Lee, 2002; Littrell & Dickson, 1999). They are in their 40s, college educated, and with average household incomes of \$52,000 (Ray & Anderson, 2000). This study found that younger consumers who are junior, senior, and graduate students who have stronger characteristics of Cultural Creatives have higher interest and beliefs in cultural product. When compared to the Cultural Creatives in the Lee and Littrell (2003), the subjects in this study who were characterized as young Cultural Creatives has similar characteristics to the older Cultural Creatives. This

indicated that age is not a delineating characteristic and that a new generation of Cultural Creatives will be part of the future market for cultural products. There will be a continuing market for cultural products and that savvy retailers will target these young consumers by providing the appropriate key terms and information on their websites. By extension, the potential income for authentic cultural products will not be replaced by faux cultural products with the young Cultural Creatives.

Recommendations for Further Study

The following recommendations can be made for further study. Research on consumer's preferred term for "cultural" product is needed to expand with larger group of consumers with young consumer group and other groups. It is very important to retailer to know the correct term to call an item such as cultural product items. The correct term of "cultural" product not only will catch consumers' attentions, but it will also carry meanings of the product. If the meaning of the term used by retailers is comparable to consumers' beliefs, there is a bigger chance that consumers will buy the product. This includes key terms that retailers can use to describe "cultural" product such as authentic, antique, and handmade. For future research, besides larger sample size, content analysis of terms and key terms that are being used on existing cultural product website retailers can be conducted.

Another aspect is to further investigate on cultural product itself, for example, study in-depth on product characteristics such as colors, shapes and textures, designs, patterns, materials, and producing techniques may be investigated. Additionally, study on characteristics that young consumers relate to specific product category such as apparel and accessory, jewelry, and home decorate items and furniture could be explored.

Another aspect is to focus on the same group of consumer, young consumer, but expand to consumers in different regions. This study was conducted at one university town. Future research can be constructed by using subjects with similar demographic in different university towns and compare findings if there will be similarity or differences perception on cultural product. In contrary, a study can be extended to test in different demographic groups. For example, subjects age 20-40 years have college educate, but don't live in a university town or subjects who are not in the ages of 20-40 years. Subjects from this study were mainly female; expansion study on male subjects is needed.

Another aspect is study on website selling cultural product. The Internet has potential for bringing craft producers and consumers together across nation borders (Jordan, 2000). Lee & Littrell (2003) found that from a random sample of 2000 websites, there were 1,288 websites (64%) that promote cultural products and half of those had a retail purpose or potential online transaction. Study on website characteristics that young consumers relate to is needed. Further study may also investigate cultural product Internet website attributes and young consumers purchase intentions. Furthermore, study on cultural product website design may be explored.

References

- Aageson, T. H. (1997, October). *Investing in the Artisan Sector*. Paper presented at the International Symposium on Crafts and the International Market: Trade and Custom Codification, Organized by the United Nations Educational, Scientific and Cultural Organization, Manila, Philippines.
- Association of Southeast Asian Nations Handicraft Promotion and Development Association (AHPADA). (1997). *Definition of Crafts*. Retrieved October 21, 2004 from <http://www.ahpada.com/index2.html>
- Basu, K. (1995). Marketing developing society crafts: A framework for analysis and change. In J. A. Costa & G. J. Bamossy (Eds.), *Marketing in a multicultural world* (pp. 257-298) Thousand Oaks, CA: Sage.
- Benjamin, M. (1994). Handicraft exports: Some suggestions for successful marketing. *International Trade Forum*, 2, 16-19, 31.
- Dickson, M. A. (1994). *Consumers of ethnic apparel and textile crafts from alternative trading organizations*. Doctoral dissertation. Iowa State University, Ames.
- Dickson, M. A., & Littrell, M. A. (1998). Consumers of ethnic apparel from Alternative Trading Organizations: A multifaceted market. *Clothing and Textiles Research Journal*, 16(1), 1-10.
- Fillis, I. (2002). The internationalization process of the craft microenterprise. *Journal of Developmental Entrepreneurship*, 7, 25-43.
- Fishbein, M., & Ajzen, I. (1975). *Belief, attitude, intention and behavior*. Reading, MA: Addison-Wesley.
- Graburn, N. H. (1982). The dynamics of culture change in tourist arts. *Cultural Survival Quarterly*, 6(4), 7-11.
- Grimes, K. M., & Milgram, B. L. (2000). *Artisans & cooperatives: Developing alternate trade for the global economy*. Tucson, AZ: University of Arizona.
- Herald, J. (1993). *World crafts: A celebration of designs and skills*. Asheville, NC: Lark Books
- Jeannet, J. P., & Hennessey, H. D. (2001). *Global marketing strategies* (5th ed.). New York: Houghton Mifflin.
- Jordan, M. (2000, June 12). Web sites revive fading handicrafts: Artisans in far-flung villages around the world fashion wares for dot-com market. *The Wall Street Journal*, p. B1.

- Lee, S. E. (2002). *Shopping for cultural products on the Internet*. Iowa State University, Ames.
- Lee, S.E., & Littrell, M. (2003). Web sites for cultural products: Marketing potential for U.S. consumers. *Journal of Fashion Marketing and Management*, 7(4), 356-370.
- Littrell, M. A., & Dickson, M. A. (1999). *Social responsibility in the global market: Fair Trade of cultural products*. Thousand Oaks, CA: Sage Publications.
- Littrell, M. A., & Miller, N. J. (2001). Marketing across cultures: Consumers' perception of product complexity, familiarity, and compatibility. *Journal of Global Marketing*, 15(1), 67-86.
- Littrell, M. A., Reilly, R., & Stout, J. A. (1992). Consumer profiles for fiber, clay, and wood crafts. *Home Economics Research Journal*, 20(4), 275-289.
- MacEachren, Z. (2004). Function and aesthetics: Defining craftsmanship. *Journal of Experiential Education*, 26(3), 138-151.
- Popelka, C. A., & Littrell, M. A. (1991). Influence of tourism on handcraft evolution. *Annals of Tourism Research*, 18, 392-413.
- Pye, E. (1986). Crafting the future. *Craft International*, 4(1), pp. 27, 35.
- Ray, P. H., & Anderson, S. R. (2000). *The Cultural Creatives: How 50 million people are changing the world*. New York: Harmony Books.
- Slaybaugh, J., Littrell, M., & Farrell-Beck, J. (1990). *Consumers of Hmong Textiles*. *Clothing and Textiles Research Journal*, 8 (2): 56-64.
- Subramanian, T. S., & Cavusgil, S. T. (1990). Handicrafts developing export potential. *International Trade Forum*, 26(2), 10-13, 33.
- United Nations Council for Trade and Development (UNCTAD). (1979). *Handbook on handicrafts: Preferential treatment for handmade goods* (UNTAD/TAP/24-6).
- United States Census Bureau. (2001, September). *Current Population Survey*. Retrieved March 9, 2005 from <http://www.census.gov/population/socdemo/computer/pp1-175/tab09B.xls>

MANUSCRIPT II

Cultural Product Websites and Young Consumers: Website Attributes, the Comparison between Websites, and Purchase Intentions

Introduction

Today's world economy has shifted into global business rather than domestic market. Cultural products are not only the products used in one household or one community, but also they can help improving a country's economy. In order to be successful in the export business, artisans need to know the needs of each market and to consider their ability to supply product according to quantity, quality, design, price and delivery time (Benjamin, 1994; Subramanian & Cavusgil, 1990). Pye (1986) notes three key economic and social factors of handicrafts. First, handicrafts require little investment for generating products. Raw materials used are mostly local rather than imported. Second, because using local material and producing locally, handicrafts are a means to bring in foreign money without importing raw materials. Lastly, handicrafts are not dependant on land, as with agriculture; therefore, they create employment to any person who may or may not own a land.

Cultural products have great potential as export merchandise because they have unique characteristics which represent products' culture or origin (Wherry, 2004). Cultural products require special skills, which only people who have knowledge of the product know how to produce. With improvements in quality and production process, cultural products can be a value added product that could help increase profit and

uplifting the life of people in the developing countries (Benjamin, 1994; Fillis, 2002; Subramanian & Cavusgil, 1990).

In this century, national boundaries are gradually torn down by advances in transportation and communications, economic integrations, liberal trade policies, growing domestic economies, and peace in the world. Consequently, firms in both developed and developing countries adopt the attitude of “the world is our market” (Leonidou, 1995). Doing business through e-commerce over the Internet is one of other alternative business channels. The Internet has become the fastest growing device for electronic markets. It provides substantial market potential and new way to communicate person-to-person. E-commerce is “the conduct of commerce in goods and services over the Internet. It includes: consumers using the Internet to purchase goods and services online; as well as businesses selling and communicating with other businesses through the Internet” (Harris Technology, 2002) Internet as a market place has affected the basic of many business transactions. It helps producers and consumers to participate and interact in the global marketplace with more flexible, fast, and inexpensive ways for products and services (Simeon, 1999).

E-commerce is growing rapidly and offers new opportunities and challenges to small-medium businesses in developing countries (Batchelor & Webb, 2002). In 2005, total world e-commerce transactions are projected to be \$2,503.8 billion, which is 90.13 % more than transaction in 2000, \$ 247.2 billion (Kee, 2000).

Numerous studies have been done with existing cultural product customers who shop at stores (Dickson and Littrell, 1998; Littrell & Dickson, 1999; Slaybaugh, Littrell, and Farrell-Beck, 1990) and on Internet (Lee, 2002). Little or no research has been done

with neither young cultural product consumers who shop on Internet nor comparison between cultural product websites. This study focused on younger group of individuals who are most likely to start building their own space. The objectives of this study were 1) to identify important website attributes that influence U.S. consumers' willingness to purchase cultural products; 2) to identify barriers that deter U.S. consumers from buying cultural products via the internet; 3) to assess the intention of U.S. consumers to purchase cultural products via internet, and; 4) to make recommendations about cultural product characteristics and website attributes that U.S. consumers identify as a positive features.

Literature Review

Internet as a Retail Channel for Selling Cultural Product

Channels for selling cultural products are physical store, catalog, tourism, Internet, or other channel such as direct sell or exhibition fair. In this study, we focused on using Internet as a channel selling cultural products. Through helps of technology, Internet has advantages over other channels. Internet can attract more audience or consumers because anybody who has an access to the Internet can browse through any retail websites. If you are the retailer or producer, doing business via Internet, you may not have to have physical store and your consumer can be from anywhere in the world. Moreover, it is also very convenient for both for producer/retailer and consumer to use Internet as a medium.

The Internet has potential for bringing craft producers and consumers together across nation borders (Jordan, 2000). The sales from website selling cultural products on the internet were estimated at \$22 billion in the U.S. and \$280 billion worldwide (Puente, 2001). Lee & Littrell (2003) found that from a random sample of 2000 websites, there

were 1,288 websites (64%) that promote cultural products and half of those had a retail purpose or potential online transaction. In Lee & Littrell's study (2003) cultural products were defined as

“...including textiles, wood, ceramics, glass, and metal, embody aesthetic features and production technologies that are deeply enmeshed in each artisans' local traditions (Littrell & Miller, 2001). Some level of hand production is common: however, many artisans accelerate production through use of molds, machines, and a variety of other mechanized tools for processing raw materials, forming products, and finishing artisanal wears. Cultural products included what are typically called handcrafts as well as other items on a higher ratio of machine-to-hand production. End products include household decorative items such as pots, picture frames, boxes, tables, vases, and rugs as well as apparel, jewelry, and toys. Certain cultural products, such as those made from fiber and wood, have been subject to trade restrictions. For example, textile quotas have limited the amount of textiles traded between certain countries. In addition, obtaining quotas has often been prohibited for small enterprises. Wood is subject to sustainability issues, with some environmentally –threatened weeds prohibited from import within certain countries (Lee & Littrell, 2003)”

Examples of internet websites selling cultural products in the U.S. are both for-profit companies such as Novica.com and Eziba.com and non-profit organizations such as Viatru, PEOPLink, Ten Thousand Villages, and SERRV (International Fair Trade Association (IFAT) members). Despite the numerous websites, there are barriers that producers face when trying to sell cultural products through the Internet. The barriers include consumers can see only two dimensional images that may not be color accurate and they cannot touch and smell products. Additionally, consumers expect high service standards such as fast delivery and high quality workmanship and are more likely to shop from a company/brand that they know or trust because of concerns about transaction security, and personal data (Batchelor & Webb, 2004). To overcome these barriers and to promote the sale of cultural products through the internet, website quality for cultural products needs to be explored and evaluated through a study of consumers' perceptions of cultural product websites. In addition, because consumers cannot see and touch the

actual product via internet, words use to describe products are also important. Words or terms use should capture consumers' attentions, especially when the consumer is an individual who may be attracted to cultural products but does not usually seek out such product. In this study we will call these persons "casual consumers."

Previous research found that important attributes the website selling cultural products should have are information about products and artisans, quality of images, security issues, and company image. Previous studies were done on existing customer and one website. This study used the same attributes with additional attributes of shipping expense and customer review/testimonials with the comparison between two websites. Furthermore, this study examined barriers that prevent consumer from buying cultural products, for example, product quality, product assortment and variety, company image, and product comparison function.

Cultural Products Website Evaluation

Selling products on Internet is another channel that is used by retailers. All types and sizes of products from small size products like books to clothing or bigger size such as furniture or car can be bought via Internet. As more companies choose to use websites as one of the channels to sell products to their customers, the rising of higher competition occur. To communicate with the potential customers, a well-designed website is necessary (Lin & Lu, 2000). Study on features or attributes of website quality that will draw consumer's interest to purchase particular products or services is important.

A number of studies have been conducted to identify important attributes of Internet retail websites. Jarvenpaa and Todd (1997) found online shopping consumers'

had problems such as difficulty of navigation, concern about unknown internet retailers, and disappointing customer services. Loiacono (2000) developed WebQualTM, a Web site quality measure with 12 dimensions with a development of 36-item scale represents the dimensions that assess the consumer perspective that characterize website quality. Kim and Stoel (2004) examined the dimensional hierarchy of the quality websites by using Loiacono's WebQualTM as an instrument to assess websites selling a single type of product; apparel. They developed a comprehensive framework for Web purchasing situations suggested that besides variety and assortments of the products themselves, there are several other elements, for example, content quality, security, privacy, system reliability, speed of operation, and ease of use that consumers use when evaluate shopping experience on website.

For cultural products, Lee & Littrell (2003) suggested that to improve websites selling cultural product for the Cultural Creatives, websites should provide 1) product information such as who, where, and how a product is made and 2) cultural information about how artisans and families live in the country and their culture. Furthermore, providing ideas of how to use cultural products was suggested as a marketing strategy. Besides information on the products and the culture of the producers, online retail company information, pictorial ideas of the products, and relevant information such as price, use, and care were also very important for the online retailer to provide to consumers. Availability of the merchandise is another important attribute for online cultural product website. Easy online process, ease of navigation and search process, and visual appeal on the website (Interface) and privacy protection and security in online transaction (protection) are also important for a cultural product website.

In summary, website quality has impact on consumers' purchasing decision. This study will explore important attributes that cultural product websites should have or should not have. The findings will provide information for cultural product producers, retailers, and their website designers to identify specific area of website that need attention to improve consumers' perceptions and their purchase decisions. Additionally, this study will examine consumer's perspectives of what cultural products in their opinion are including meaning and important characteristics of cultural products. The results will help retailers in finding better products to serve their customers' need and help researchers better understand what consumer think 'cultural product' is.

Method

Survey Questionnaire

A survey method was used for this study. The questionnaire consisted of five main sections; each with sub sections. Table 16 shows questionnaire contents. The first section included demographic information (section 1.1) and general information of subjects (section 1.2). The second section consisted of two sub-sections; beliefs and lifestyle (section 2.1) and attitude toward Internet shopping (section 2.2). Thirteen statements on beliefs and lifestyles were obtained from Lee (2002) to test Cultural Creatives (CCs) characteristics of the subjects. The subjects rated level of agreement on a 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. Seven questions on attitude toward Internet shopping included hedonic and utilitarian shopping values measurement scales were adapted from Babin, Darden, & Griffin (1994). Subjects rated level of agreement on a 5-point Likert scale from 1 being strongly disagree to 5

being strongly agree. For section 2 data analysis, the 5-point Likert scale were grouped to 3 groups: 1 (from 1 & 2) being strongly disagree, 2 (from 3) being neutral, and 3 (from 4 & 5) being strongly agree).

The third section consisted of two sub-section; beliefs about cultural product (section 3.1) and belief about website selling cultural product (section 3.2). In this section, subjects rated level of importance of statements according to cultural product as a whole. Sub-section 3.1 had ten statements asking about beliefs about cultural products. Statements 1 to 7 were obtained from Lee's study (2002) and statements 8 to 10 were added to stress the meaning of cultural product in subjects' perspectives. A 5-point Likert scale from 1 being very unimportant to 5 being very important was used. Sub-section 3.2, beliefs about website selling cultural product, included 16 statements from Lee's study (2002). Subjects rated level of importance on a 5-point Likert scale from 1 being very unimportant to 5 being very important. In section 3 data analysis part, the 5-point Likert scale were grouped to 3 groups: 1 (from 1 & 2) being strongly disagree, 2 (from 3) being neutral, and 3 (from 4 & 5) being strongly agree).

The forth and fifth sections each consisted of four sub-sections which had the same questions in both section 4 and 5. The four sub-sections were beliefs about cultural products (cultural product evaluation), beliefs about website selling cultural product (website evaluation), browsing experience through website, and shopping intention at website. Subjects answered questions in section 4 and 5 after browsing Novica.com and Serrv.org (respectively). The first two sub-sections, beliefs about cultural products (section 4.1 and 5.1) and beliefs about website selling cultural product (section 4.2 and 5.2), contained same questions as in section 3.1 and 3.2 respectively.

Sub-section 4.3 and 5.3, browsing experience through website, asked subjects to rate their experiences after browsing through both websites. Questions asking if the subjects have purchased similar products from other stores and types of products that subjects browse on each website were asked. Sub-section 4.4 and 5.4 measured subjects' intention of shopping for cultural products. Subjects were asked to indicate the likelihood that in the next 2 months they will visit [*insert Novica.com or Serrv.org*] to 1) search for information about cultural product, 2) search for information about artisans, and 3) buy cultural products. In addition, question asking the likelihood that they will purchase cultural product from anywhere in the next two months was added.

Additional to section 4.2 and 5.2 were eight statements related to internet shopping barriers. Subjects rated level of likeliness on a 5-point Likert scale from 1 being very unlikely to 5 being very likely. In section 4 and 5 data analysis except section 4.3 and 5.3, the 5-point Likert scale were grouped to 3 groups: 1 (from 1 & 2) being strongly disagree/very unlikely, 2 (from 3) being neutral, and 3 (from 4 & 5) being strongly agree/very likely).

The questionnaire was pre-tested with five experienced Web users who have purchased on the Internet. The pilot study subjects were asked to record the length of time they use to complete the questionnaire and to critique the questionnaire design including the clarification of questions. The necessary corrections were made base on the comments from the pilot study subjects.

Table 16. Questionnaire Contents

Section	Content	Answer Relate to Cultural Product from
1.1	Subject's general information	-
1.2	Demographic	-
2.1	Beliefs and lifestyle (Cultural Creatives)	-
2.2	Attitude toward Internet shopping	-
3.1	Beliefs about cultural products ^a	In general
3.2	Beliefs about website selling cultural product ^b	In general
4.1	Beliefs about cultural products ^a (Cultural product evaluation)	Novica.com
4.2	Beliefs about website selling cultural product ^b (Website evaluation)	Novica.com
4.3	Browsing experience through website ^c	Novica.com
4.4	Shopping intention at website ^d	Novica.com
5.1	Beliefs about cultural products ^a (Cultural product evaluation)	Serrv.org
5.2	Beliefs about website selling cultural product ^b (Website evaluation)	Serrv.org
5.3	Browsing experience through website ^c	Serrv.org
5.4	Shopping intention at website ^d	Serrv.org

^a Section 3.1, 4.1, 5.1 contained same questions

^b Section 3.2, 4.2, 5.2 contained same questions

^c Section 4.3 and 5.3 contained same questions

^d Section 4.4 and 5.4 contained same questions

Sample Selection

The purpose of this study was to explore younger consumers' perspective on website selling cultural product. The samples were university students between age 20-40 years who were in their junior, senior, and graduate year. They represent individuals who will soon be starting management or professional careers after completing university degrees. University students studying in upper level years represent potential individuals who have independent decision to purchase and decorate their own homes and are most likely to go out and start building their own space after graduate. Additionally, according to the United States Census Bureau in September, 2001 (U.S. Census Bureau, 2001), they

were the group of individuals who are most likely to use the internet to search for information on products or services and to use the internet to purchase products or services. Convenience and snowball sampling methods were used to identify individuals for the survey sample. One requirement that all of the subjects must have was they should have some experience and familiar with internet shopping.

To recruit the individuals for the study, poster and email invitations were used to advertise about the research. The posters and email invitations stated objectives of the study and information about time, place, and how to participate in the study including the researcher's contact information. Poster invitations were posted on bulletin boards around the University. Email invitations were sent to student organization leaders and committees with the request to forward the invitation to undergraduate and graduate students. Instructors in some courses were contacted to help pass out the paper format questionnaire. Both a paper-based and web-based questionnaires were available for the subjects with each form having the same questions.

Statistical Analysis

Data from the questionnaire were analyzed using the SPSS 12.0 for Microsoft Windows Statistical package. Descriptives, frequencies, and percentages were used to describe and report information on subjects and demographic information. The statistical data were tested at the $p \leq .05$. Cross tabulation was used to compare shopping intentions and internet shopping values among Cultural Creatives (CCs) groups. Analysis of Variance (ANOVA) was used to test the significance differences among the mean scores of beliefs about cultural products, beliefs about website selling cultural product, shopping

intentions, and shopping barriers between three levels of Cultural Creatives (CCs). In ANOVA test, dependent variable was a general composite measure of cultural products as a whole (in general), cultural product from Novica.com, and cultural products from Serrv.org.

Findings

Demographic Characteristics

Demographic characteristics are summarized in table 17. Majority of the subjects were female (97%), European-American (79.9%), and between the age of 20 and 24 (59%). A little less than one-third (27.6%) were in a junior year of college and a little over two-third were senior (34.3%) and graduate (38.1%) students. Majority of the subjects were studying in Apparel/Interior Merchandising (44.8%).

Majority of the subjects most often shop on the Internet at home (82.8%). In each week, forty-eight percent of subjects use Internet for any reason other than works one to five hours and thirty-three percent spent six to ten hours. Over one-third of subjects never travel internationally (38.8%). A little less than one-third travel internationally once or twice a year (32.1%). The remainder chose other (24.6%) with specific answers, for example, “when money permits,” “twice in lifetime,” “I have been out of country once,” “occasionally,” “random – vacation – no pattern,” and “every few years”.

Subjects were not familiar with websites selling cultural products. Over 90% of subjects were not familiar with serrv.org, eziba.com, novica.com, and tenthousandvillages.org. However, they were familiar with general retailer websites such as Target.com, Overstock.com, and Pier1imports.com.

Table 17. Demographic Characteristics of Subjects

Variable	Frequency	Percent ^a
Gender		
Male	3	2.2
Female	130	97.0
Age		
20-24	79	59.0
25-34	27	20.1
35 and over	23	17.2
Ethnic Group		
European American	107	79.9
African American	9	6.7
Asian American	4	3.0
Native American	11	8.2
Other	3	2.2
Education Standing		
Junior	37	27.6
Senior	46	34.3
Graduate	51	38.1
Major		
Apparel/Interior Merchandising	60	44.8
Interior Design	19	14.2
Business	12	9.0
Human Development and Family Science	10	7.5
Agricultural Economics	9	6.7
International Studies	5	3.7
Engineering	5	3.7
Education	4	3.0
Veterinary Medicine	4	3.0
Others	6	4.5

^a Total percent may not be equal 100 due to non-responses

Questions asking information about magazines or newspapers in which subject regularly read were included. Subjects specified at least 2 names of magazine or newspaper they read regularly. Magazines or newspapers were categorized to five categories; 1) Fashion and women's magazine (Cosmopolitan, InStyle, W, Real Simple, Marie Claire, etc.); 2) Local newspaper (O'Collegian, Daily Oklahoman, Stillwater News Press, Tulsa world, Tahlequah Daily Press); 3) General magazine and newspaper (Time, New York Times, People, etc.); 4) Interior and architectural magazine and catalog (Architectural Digest, Western Interior, Landscape Architecture, Pottery Barn, Home and Garden), and; 5) Others (Maxim, Domino, Brio Beyond, Country Living, and magazines focus on the family publications).

Comparisons of Beliefs about Cultural Products in General and Between Websites
(Novica.com and Serrv.org)

There were ten statements asking about beliefs in cultural product. The first seven statements were obtained from previous research (Lee, 2002). The last three questions were added to explore other attributes of cultural products which were mentioned as important characteristics in previous research (Lee, 2002; Lee & Littrell, 2003). The subjects rated level of agreement on 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. The scales were grouped to 3 groups: 1 (from 1 & 2) being strongly disagree, 2 (from 3) being neutral, and 3 (from 4 & 5) being strongly agree).

All attributes of cultural products were viewed positively (see Table 18). In general, subjects most strongly agreed that cultural products should show creativity of the artisans, portray artisan's culture, and show high quality workmanship with the means of 2.96, 2.83, and 2.83 respectively. They also strongly agreed that cultural product show some unique features that are hard to find, have colors that are appealing to me, are produced by using interesting techniques, and exhibit fine attention to detail in their production and finishing with the means of 2.79, 2.79, 2.73, and 2.72 respectively. However, subjects only slightly agree that cultural product are relevant to their lifestyles, are made from raw material that can find locally, and are handmade products that take a lot of time to produce with the means of 2.37, 2.33, and 2.22 respectively.

Beliefs about cultural products compare between two websites, Novica.com and Serrv.org were evaluated positively (see Table 18). Novica.com was viewed more positively than Serrv.org in almost every attributes except 'cultural products are relevant

Table 18. Comparison of Subjects' Beliefs about Cultural Products in General and Between Websites (Novica.com and Serrv.org)^a

Variable	M	SD
Cultural products:		
exhibit fine attention to detail in their production and finishing		
In general	2.72	.53
Novica.com	2.88	.33
Serrv.org	2.56	.68
are handmade products that take a lot of time to produce		
In general	2.22	.82
Novica.com	2.77	.49
Serrv.org	2.41	.66
show high quality workmanship		
In general	2.83	.47
Novica.com	2.85	.36
Serrv.org	2.72	.52
show some unique features that are hard to find		
In general	2.79	.51
Novica.com	2.80	.40
Serrv.org	2.79	.48
show creativity of the artisans		
In general	2.96	.19
Novica.com	2.81	.42
Serrv.org	2.74	.51
have colors that are appealing to me		
In general	2.79	.54
Novica.com	2.91	.31
Serrv.org	2.73	.58
are relevant to my lifestyle		
In general	2.37	.79
Novica.com	2.07	.80
Serrv.org	2.20	.74
portray artisan's culture		
In general	2.83	.48
Novica.com	2.70	.51
Serrv.org	2.56	.56
are made from raw material that can find locally		
In general	2.33	.82
Novica.com	2.48	.60
Serrv.org	2.42	.57
are produced by using interesting and unique techniques		
In general	2.73	.59
Novica.com	2.72	.50
Serrv.org	2.46	.66

^a Based on a scale of 3 being strongly agree and 1 being strongly disagree

to my lifestyle.’ Subjects slightly agreed that cultural product are handmade products that take a lot of time to produce ($M = 2.22$) and are made from raw material that can find locally ($M = 2.33$). However, after browsed through two websites, they viewed these two attributes more positively (cultural product are handmade products that take a lot of time to produce $M_N = 2.77$, $M_S = 2.41$; cultural products are made from raw material that can find locally $M_N = 2.48$, $M_S = 2.42$). In the contrary, subjects strongly agreed that cultural products in general should show creativity of artisans ($M = 2.96$, $M_N = 2.81$, $M_S = 2.74$), portray artisan’s culture ($M = 2.83$, $M_N = 2.70$, $M_S = 2.56$), and are produced by using interesting and unique techniques ($M = 2.73$, $M_N = 2.72$, $M_S = 2.46$). However, they only slightly agreed with two websites on the same attributes. This could maybe interpreted that young consumers have higher expectation of cultural products in these attributes, but cultural products from Novica.com and Serrv.org did not reach their expectations. In other words, cultural products from both websites did not show creativity of artisans, did not portray artisan’s culture, and were not produced by using interesting and unique techniques.

Comparisons of Beliefs about Cultural Products Website in General and Between Websites (Novica.com and Serrv.org)

Seventeen statements asking about beliefs in website selling cultural product were adopted from Lee (2002). The subjects rated level of agreement on 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree which later the scales were grouped to 3 groups: 1 (from 1 & 2) being strongly disagree, 2 (from 3) being neutral, and 3 (from 4 & 5) being strongly agree).

The attributes of websites selling cultural products were viewed positively except interactivity between customers or between company and customers were attributes that subjects strongly agree ($M = 1.76$) (see Table 19). For cultural product website as a whole, subjects most strongly agree that website selling cultural product should have accurate product delivery, relevant product information, and privacy protection ($M = 3.00$). Additionally, easy online ordering process ($M = 2.98$), ease of product return ($M = 2.93$), good quality photographs of products ($M = 2.98$), security in online transaction ($M = 2.99$), ease of navigation and search process ($M = 2.98$), and visual appeal of website ($M = 2.97$) were attributes that the subject believed website selling cultural product should have.

Although overall subjects viewed every attribute positively for website selling cultural product in general, after browsed through Novica.com and Serrv.org, they rated every attribute from both websites lower except three attributes; company information, artisan information, and interactivity such as chat room. This might be because the subjects had higher expectation on each attribute than what the websites offered. The subjects viewed interactivity such as chat room as an unnecessary attribute ($M = 1.76$,

$M_N = 2.13$, $M_S = 1.94$). When comparing means of each attribute between Novica.com and Serrv.org, Novica.com had higher level of agreement on overall attributes than serrv.org except for competitive price, easy online ordering process, ease of product return, and security in online transaction (see table 19).

Table19. Comparisons of Subjects' Beliefs About Cultural Products Website in General and Between Websites (Novica.com and Serrv.org)^a

Variable	M	SD
Cultural products website:		
has products in stock (product availability)		
In General	2.87	.36
Novica.com	2.71	.46
Serrv.org	2.49	.68
has competitive prices		
In General	2.75	.65
Novica.com	2.27	.84
Serrv.org	2.71	.46
has easy online ordering process		
In General	2.98	.15
Novica.com	2.74	.44
Serrv.org	2.76	.53
has accurate product delivery		
In General	3.00	0
Novica.com	2.42	.50
Serrv.org	2.37	.49
has ease of product return		
In General	2.93	.26
Novica.com	2.32	.49
Serrv.org	2.33	.49
has thorough company information (e.g. history, mission statement)		
In General	2.34	.85
Novica.com	2.76	.43
Serrv.org	2.64	.59
has relevant product information (e.g., price, size, care)		
In General	3.00	0
Novica.com	2.84	.37
Serrv.org	2.66	.52
has good quality photographs of the products		
In General	2.98	.15
Novica.com	2.83	.38
Serrv.org	2.60	.68

(table continues)

Table19. (continued). Comparisons of Subjects' Beliefs About Cultural Products Website in General and Between Websites (Novica.com and Serrv.org)^a

Variable	M	SD
Cultural products website:		
pictorial ideas for how the products can be used or worn		
In General	2.73	.67
Novica.com	2.53	.61
Serrv.org	2.40	.67
has reasonable shipping cost		
In General	2.87	.40
Novica.com	2.54	.54
Serrv.org	2.35	.59
has information about the artisans who made the products		
In General	2.34	.82
Novica.com	2.64	.50
Serrv.org	2.60	.65
has privacy protection		
In General	3.00	0
Novica.com	2.62	.49
Serrv.org	2.60	.51
has security in online transaction		
In General	2.99	.09
Novica.com	2.54	.50
Serrv.org	2.62	.49
has ease of navigation and search process		
In General	2.98	.15
Novica.com	2.66	.53
Serrv.org	2.54	.71
has visual appeal of the website		
In General	2.97	.17
Novica.com	2.74	.52
Serrv.org	2.66	.61
has interactivity such as chat room between customers or between the company and customers		
In General	1.76	.80
Novica.com	2.13	.67
Serrv.org	1.94	.62
has large assortment and variety of products to choose from		
In General	2.81	.53
Novica.com	2.66	.60
Serrv.org	2.51	.73

^a Based on a scale of 3 being strongly agree and 1 being strongly disagree

Comparison of Shopping Barriers between Novica.com and Serrv.org

Internet shopping has some disadvantages that prevent consumers from shopping. For example, consumers can see but cannot touch and smell products, interaction between consumers and retailers are limited, and issues concern personal privacy and transaction security may cause some concerns if retail website is unknown to consumers (Batchelor & Webb, 2004). Statements concern shopping barriers were asked after subjects browsed through Novica.com and Servv.org (Table 20). The previous customer reviews was one of the attributes subjects viewed as important. Another was information relates to helping developing country. Servv.org should consider improving their quality of products' pictures ($M_S = 2.10$) and lacking of company information ($M_S = 2.17$) (Table 5). For Novica.com, quality of picture ($M_N = 1.78$), variety of product ($M_N = 1.96$), and showed how can use the product ($M_N = 1.90$) were rated as less barriers. This could mean that Novica.com has done a decent job in those categories and it is exceed the young consumers' expectations.

Table 20. Comparison of Subjects' Shopping Barriers between Novica.com and Serrv.org^a

Variable	M	SD
I would be more likely to shop via [<i>website</i>],		
If there is more information about the product such as material, dimension, or care instruction.		
Novica.com	2.13	.76
Serrv.org	2.23	.80
If pictures of products are in better quality.		
Novica.com	1.78	.79
Serrv.org	2.10	.90
If I know that by buying from this website I can help people in developing countries.		
Novica.com	2.37	.80
Serrv.org	2.31	.75
If they have more variety of product.		
Novica.com	1.96	.78
Serrv.org	2.34	.73
If the computer showed how I can use the product.		
Novica.com	1.90	.83
Serrv.org	2.05	.77
If the computer let me compare between product items.		
Novica.com	2.18	.93
Serrv.org	2.10	.78
If there are some customer reviews from previous customer.		
Novica.com	2.48	.85
Serrv.org	2.34	.83
If there are more information about the company.		
Novica.com	2.03	.82
Serrv.org	2.17	.92

^a Based on a scale of 3 being Likely to 1 being Unlikely

Browsing Experience at Novica.com and Serrv.org

In this section, subjects answered questions after browsing each website. First they rated overall experience on scale 1 to 5; bad (1) – good (5), negative (1) – positive (5), not enjoyable (1) – enjoyable (5), difficult (1) – easy (5), and useless (1) – beneficial (5). Subjects rated Novica.com higher in every question. When asked if they have purchased at the websites, only 1 person (0.7%) has purchased from both websites. Home furnishing and decorating, jewelry, fashion clothing and accessories, collectibles, and others were product categories that subjects were most interested in buying from Novica.com. Home furnishing and decorating, seasonal or holiday items, jewelry, and collectibles, were product categories that subjects were most interested in buying from Serrv.org. Toys or other children's items were a category that no one was interested in buying. Chocolate was indicated as product one of the subject's interest. When asked if they bought products similar to what Novica.com and Serrv.org offered, local boutiques, Pottery Barn, and souvenir stands in country they visited were specified.

Attitude toward Internet shopping

Table 21 shows internet shopping value of the subjects. Overall, subjects think shopping on the Internet is fun ($M = 2.48$). While shopping on the Internet, they try to find just item(s) they are looking for ($M = 2.55$) and try to accomplish just what they want to on an Internet shopping trip ($M = 2.49$), and try to find just item they are looking for ($M = 2.38$).

Table 21. Subjects' Attitude toward Internet Shopping^a

Variable	Mean	Std. Dev.
<u>Hedonic Value:</u>		
Shopping on the internet is fun.	2.48	.701
While shopping on the internet, I try to find just the item(s) I am looking for.	2.55	.667
I enjoy internet shopping for its own sake, not just for the items I may purchase.	2.19	.902
While shopping on the internet, I feel the excitement of the hunt	1.90	.749
<u>Utilitarian Value:</u>		
I try to accomplish just what I want to on an Internet shopping trip.	2.49	.733
While shopping on Internet, I try to find just the item(s) I am looking for.	2.38	.713
I am disappointed if I have to go another Website(s) to complete my shopping.	1.94	.899

^a Based on a scale of 3 being strongly agree, 2 being neutral, and 1 being strongly disagree

Intention to Purchase Cultural Product via Internet

To determine if there is a young consumers market of cultural products, question about purchase intentions were asked. Subjects rated level of likelihood to visit websites to search for information about cultural products and artisans and to buy cultural products. Means of every question were slightly less than 2 which represent neutral. All Standard Deviations were also very high ($.707 \leq SD \leq .882$) which indicated that there are wide distribution of subjects' answers from the means. Further analysis by separating subjects into Cultural Creatives groups is needed. In the next two months, subjects were more likely to visit and search for information about cultural products and artisan via Novica.com, however; they were more willing to buy product from Serrv.org (Table 22).

Table 22. Likelihood of Subjects' Shopping Intentions after Browsed through Novica.com and Serrv.org^a

Variable	M	SD
In the next 2 months, how likely are you to visit [<i>Website</i>]:		
to SEARCH for information about cultural products?		
Novica.com	1.79	.876
Serrv.org	1.58	.749
to SEARCH for information about artisans?		
Novica.com	1.72	.819
Serrv.org	1.68	.855
to BUY cultural products?		
Novica.com	1.56	.707
Serrv.org	1.67	.882
In the next 2 months, how likely are you to BUY cultural product from any where?		
Novica.com	1.96	.817
Serrv.org	1.90	.821

^a Based on a scale of 3 being Likely to 1 being Unlikely

Intention to Purchase Cultural Product from For-Profit and Non-Profit Organizations

In this study, Novica.com represents for-profit organization and Serrv.org represents non-profit organization. The question if the subjects were going to shop for cultural products, which website they would shop. The answers were 59 out of 134 (44.0%) would shop at Novica.com, 30 (29.1%) would shop at Serrv.org, and 39 (29.1%) would neither shop at both websites (table 23). However, when asked if the subject knew that the company is a non-profit organization, they would be more likely to purchase cultural product. Seventy-six out of 134 which was 56.7% answered yes (see table 23). For application, non-profit retailers should have a section on website that shows the company is a non-profit organization. Additionally, for both non-profit and

for-profit organizations, they should have a disclosure show how the purchase from consumers can benefit the producers in developing countries.

Table 23. Subjects' Intention to Purchase Cultural Product from For-Profit and Non-Profit Organizations

Variable	Frequency	Percent
If you are going to shop for cultural products, which website would you shop?		
NOVICA.com	59	44.0
SERRV.org	30	22.4
Neither	39	29.1
Other	6	4.5
If I know that the company is a non-profit organization, I would be more likely to shop for cultural products.		
Yes	76	56.7
No	58	43.3

Grouping Subjects to Cultural Creatives (CCs) Groups

Previous study grouped casual or young consumers in three CCs groups (Kumphai, Farr, Swinney & Warde, in draft). The subjects responded 13 statements testing CCs beliefs and lifestyles which were obtained from Lee (2002). For each statement, the subjects rated level of agreement on 5-point Likert scale from 1 being strongly disagree to 5 being strongly agree. The scales were reduced to 3-point scale with 3 being agreed and 1 being disagreed.

To classify subjects into CCs groups, if an individual answers yes to seven or more out of 13 statements ($\geq 55.6\%$), he/she is probably a cultural creative. The subjects were classified to three groups (table 9): Cultural Creatives (CCs), moderate-Cultural

Creatives (moderate-CCs), and non-Cultural Creatives (non-CCs) (see Table 24). If the subjects answered agree (3) to ten or more statements ($\geq 80\%$), they were CCs. If the subjects answered agree to seven to nine statements (55-79%), they were moderate-CCs. Finally, if the subjects answered agree to six or less statements ($\leq 50\%$), they were non-CCs. This present study used same group of subjects, therefore; three groups of CCs were used to compare.

Table 24. Classification of Cultural Creatives from Previous Study (Kumphai, Farr, Swinney & Warde (in draft))

Group	# of strongly agree statements	<i>n</i>	%
Cultural Creatives	10 – 13 ($\geq 80\%$)	53	39.0
Moderate-Cultural Creatives	7 – 9 (55-79%)	45	33.1
Non-Cultural Creatives	6 – 0 ($\leq 50\%$)	36	26.5

Comparisons between Cultural Creatives (CCs) Groups

Analysis of Variance (ANOVA) was used to test the significance differences among the mean scores of three levels of Cultural Creatives (CCs) groups and several dependent variables. Dependent variables were: 1) general composite measure of beliefs about cultural products as a whole, beliefs about cultural products from Novica.com, and belief about cultural products from Serrv.org; 2) beliefs about website selling cultural products as a whole, Novica.com, and Serrv.org; 3) internet shopping attitude, and; 4) shopping intention from Novica.com and serrv.org Independent variable was three levels of Cultural Creatives which were Cultural Creatives (CCs), moderate-Cultural Creatives (moderate-CCs), and non-Cultural Creatives (non-CCs). The statistical data were tested at the $p \leq .05$

Table 25 shows ANOVA analysis. Only comparison of beliefs about cultural products as a whole was significant difference ($p = .000$). ANOVA was also used to test the significance differences among the mean scores of beliefs about website selling cultural products and cultural product purchase intention between three levels of CCs. All three levels of CCs perceived beliefs about website selling cultural products as a whole, Novica.com, and Serrv.org as significant differences ($p = .000, .000, .002$). Young consumers who were considered Cultural Creatives have higher intention to purchase cultural product in the next two months than young consumers who were non-Cultural Creatives ($p = .000$)

Table 25. ANOVA between Cultural Creatives as Groups with Beliefs about Cultural Product, Beliefs about Website Selling Cultural Product, and Intention to Purchase

Dependent Variable	Source	df	MS	F	p
Beliefs about cultural product:					
as a whole	between groups	2	136.18	15.11	.000
	within groups	131	9.012		
Novica.com	between groups	2	5.76	.74	.481
	within groups	131	7.82		
Serrv.org	between groups	2	25.92	1.68	.191
	within groups	128	15.47		
Beliefs about website selling cultural product:					
as a whole	between groups	2	75.64	10.714	.000
	within groups	125	7.06		
Novica.com	between groups	2	152.66	6.322	.002
	within groups	119	24.15		
Serrv.org	between groups	2	307.86	18.099	.000
	within groups	127	17.01		
Intention to shop for cultural product after browse through [website]:					
Novica.com	between groups	2	86.74	24.421	.000
	within groups	125	3.55		
Serrv.org	between groups	2	59.40	15.093	.000
	within groups	131	3.94		

Internet Shopping Values and Cultural Creatives

ANOVA was used to test the significance differences among mean scores of Internet shopping values between three levels of CCs (table 26). Three levels of Cultural Creatives values internet shopping as significant different in internet shopping is fun ($p = .000$) which is an only hedonic values. The significant differences were also found in utilitarian values; While shopping on internet they try to accomplish just what they want ($p = .004$) and find just item they want ($p = .000$).

Table 26. ANOVA between Cultural Creatives as Groups with Internet Shopping Values

Dependent Variable	Source	df	MS	F	p
<u>Hedonic Value:</u>					
Shopping on the internet is fun.	between groups	2	4.625	10.783	.000
	within groups	131	.429		
I enjoy internet shopping for its own sake, not just for the items I may purchase.	between groups	2	.478	.583	.560
	within groups	131	.819		
While shopping on the internet, I feel the excitement of the hunt.	between groups	2	.105	.184	.832
	within groups	131	.567		
<u>Utilitarian Value:</u>					
I try to accomplish just what I want to on an Internet shopping trip.	between groups	2	2.920	5.829	.004
	within groups	131	.501		
While shopping on Internet, I try to find just the item(s) I am looking for	between groups	2	6.265	14.905	.000
	within groups	131	.420		
I am disappointed if I have to go to another Website(s) to complete my shopping.	between groups	2	18.182	33.474	.000
	within groups	131	.543		

Conclusions and Implications

This study examined young consumers and their potential to purchase cultural products on Internet including their perspectives on cultural products, website selling cultural product, and purchase intentions. Several objectives were set to achieve the purpose of the study. The objectives were 1) to identify the website attributes that influence U.S. consumers' willingness to purchase cultural products; 2) to identify barriers that deter U.S. consumers from buying cultural products via the internet; 3) to assess the intention of U.S. consumers to purchase cultural products via internet; 4) to make recommendations about cultural product characteristics and website attributes that U.S. consumers identify as a positive features.

The findings from this study indicated that young consumers are another group of consumers who has potential to buy cultural product on Internet. Young consumers who have similar beliefs and lifestyles to Cultural Creatives have higher intention to purchase cultural product. They have higher beliefs about cultural product, website selling cultural product, and utilitarian internet shopping value. Additionally, they have higher intention to purchase cultural product.

To achieve objective 4, the findings provided important information for retailers and producers. Cultural product retailers and producers can use this information as a guideline when searching or designing cultural products. There were several characteristics that Cultural Creatives young consumers associated to cultural product. Cultural product should have unique features, high quality work, and fine detail. Cultural product should also represent artisan's culture. When display cultural product, description of product should indicate particular culture that product represents.

The retailer should keep in mind that Cultural Creatives shopping values place emphasis on utilitarian aspects of an object. The consumers come to website for a reason, they are trying to find or buy products. Even though they think shopping on Internet is fun, they want to find items they want and they will be disappointed if they had to go to another website to complete their shopping. Therefore, every features of the website are important. The website should provide accurate product delivery, relevant product information and privacy protection, easy online ordering process, ease of product return, excellent photographs of products , security in online transaction , ease of navigation and search process , and visual appeal of website. Retailers should provide correct information on products and the company and have wide variety and assortment of product to prevent consumers from go to another website to complete their shopping.

Information on how the purchase benefits artisans in developing countries is also important. This information should be incorporate to the website. Retailers could add information about the artisan who produces a product to meet the expectations and preferences of the consumers. Customer review is one of the functions young consumers like. Young consumers like to read other customer reviews. Retailers should encourage their consumers to write a review or recommendation of product they bought. Great photographs of product and good visual appearance of website are also important as product information.

The findings indicated that they are more willing to buy cultural product from a website that is a non-profit organization. If a website is non-profit organization, the website should present that information explicitly. For retailer who is for-profit

organization, on the website should indicate information of benefit that artisans or producers in developing countries receive if consumer buy the product.

From the findings indicated that even though there are existing young consumers for cultural product, the young consumers are not familiar with both cultural product websites (Novica.com and Serrv.org). The consumers however are very familiar with general product retailers such as Target, Pier 1 import, and overstock.com. Hence, retailers need to do better job of promoting their stores and products. Advertisements on media such as magazines, televisions, and internet could be done.

Recommendation for Further Study

Future study can focus on many aspects. One aspect is to research on cultural product itself by study in-depth on product characteristics such as colors, shapes and textures, materials, and producing techniques. Another aspect is to research on website selling cultural product. The emphasis can be placed on website attributes and consumer preferences. Comparison between websites can be conducted to see differences. Furthermore, cultural product marketing strategy from different internet retailers can be explored. Research on website designs can be further explored. Design elements of good and bad websites could be explored.

One limitation of this study was the study conducted in only one university, larger sample size in different area is needed to increase the reliability. Research can be conducted in a similar university community to test if there are similar or different from this study. Another limitation was the subjects from this study were female dominated.

Future study can focus on male. The subjects from this study were studying in design, housing, and merchandising, future research can explore other areas of study.

Another issue is degree of cultural product adaptation. Because of larger market, cultural product may need to be adjusted in designs, colors, shapes, etc. to satisfy consumers from different regions. How much degree of adaptation of product is enough to satisfy the customer by not changing the original design of cultural product, this matter can be investigated.

References

- Babin, B. J., Darden, W. R., & Griffin, M. (1994). Work and /or fun: Measuring hedonic and utilitarian shopping value. *Journal of Consumer Research*, 20, 644-656.
- Batchelor, S. J., & Webb, M. (2002, March). *E-commerce options for third world craft producers: Final technical report*. Retrieved February 15, 2004 from <http://www.big-world.org/projects/141.asp>
- Benjamin, M. (1994). Handicraft exports: Some suggestions for successful marketing. *International Trade Forum*, 2, 16-19, 31.
- Dickson, M. A., & Littrell, M. A. (1998). Consumers of ethnic apparel from Alternative Trading Organizations: A multifaceted market. *Clothing and Textiles Research Journal*, 16(1), 1-10.
- Fillis, I. (2002). The internationalization process of the craft microenterprise. *Journal of Developmental Entrepreneurship*, 7, 25-43.
- Harris Technology. (2002, January). Glossary of Internet & Computer Terms. Retrieved February 15, 2004 from http://www.htwebbuilder.com/help_glossary.asp
- Jarvenpaa, S., & Todd, P. A. (1997). Is there a future for retailing on the Internet? In Peterson, R. A. (Ed.), *Electronic Marketing and the Consumer* (pp. 139-154). Thousand Oaks, CA: Sage
- Jordan, M. (2000, June 12). Web sites revive fading handicrafts: Artisans in far-flung villages around the world fashion wares for dot-com market. *The Wall Street Journal*, p. B1.
- Kee, R. (2000). *Global telecoms and IP markets*. Retrieved February 15, 2004 from http://www.ecommerceandpoverty.info/chap4.htm#_ftn14
- Kim, S., & Stoel, L. (2004). Dimensional hierarchy of retail website quality. *Information & Management*, 41, 619-633.
- Kumphai, P., Farr, C. A., Swinney, J., & Warde, W. (in draft). Cultural product and young consumers: Product definition, terms and characteristics.
- Lee, S. E. (2002). *Shopping for cultural products on the Internet*. Iowa State University, Ames.
- Lee, S.E., & Littrell, M. (2003). Web sites for cultural products: Marketing potential for U.S. consumers. *Journal of Fashion Marketing and Management*, 7(4), 356-370.

- Leonidou, L. C. (1995). Empirical research on export barriers: Review, assessment, and synthesis. *Journal of International Marketing*, 3(1), 29-43.
- Lin, J. C. C., & Lu, H. (2000). Towards an understanding of the behavioural intention to use a website. *International Journal of Information Management*, 20, 197-208.
- Littrell, M. A., & Dickson, M. A. (1999). *Social responsibility in the global market: Fair Trade of cultural products*. Thousand Oaks, CA: Sage Publications.
- Littrell, M. A., & Miller, N. J. (2001). Marketing across cultures: Consumers' perception of product complexity, familiarity, and compatibility. *Journal of Global Marketing*, 15(1), 67-86.
- Loiacono, E. T. (2000). *WebQualTM: a website quality instrument*, University of Georgia, Athens.
- Puente, M. (2001, December). Artisans benefit in good karma bazaar. *USA Today*. Retrieved February 15, 2005 from <http://www.novica.com/news/index.cfm?articleid=99>
- Pye, E. (1986). Crafting the future. *Craft International*, 4(1), pp. 27, 35.
- Simeon, R. (1999). Evaluating domestic and international web-site strategies. *Internet Research*, 9(4), 297-308.
- Slaybaugh, J., Littrell, M., & Farrell-Beck, J. (1990). *Consumers of Hmong Textiles*. *Clothing and Textiles Research Journal*, 8 (2): 56-64.
- Subramanian, T. S., & Cavusgil, S. T. (1990). Handicrafts developing export potential. *International Trade Forum*, 26(2), 10-13, 33.
- Wherry, F. F. (2004). *Making culture work: Handicraft villages in the global market*. Princeton University, New Jersey.
- United States Census Bureau. (2001, September). *Current Population Survey*. Retrieved March 9, 2005 from <http://www.census.gov/population/socdemo/computer/pp1-175/tab09B.xls>

CHAPTER V

SUMMARY AND RECOMMENDATIONS

Summary

Previous studies have investigated cultural products characteristics and purchase intention of existing cultural product consumers. This study explores several perspectives on cultural product of casual or young consumers. The conceptual framework for this research (Figure 3) included three focuses on cultural product; researcher's perspectives, consumer's perspectives, and internet website retailing as a selling channel. This research explored cultural product on casual consumers' perspective by looking at their understanding of cultural product and preferred terms and preferences on cultural product internet retailing. Cultural product definition, preferred terms for cultural product, terms that should incorporate in cultural product description, important characteristics of cultural product and internet retail website, purchase intention, and recommendations for cultural product producer and retailers were found. Theory of reasoned action (TRA) (Fishbien & Ajzen, 1975) was also used as a framework. TRA proposed that behavioral intention is caused by a person's attitude and subjective norm (see Figure 7). Based on TRA, framework of casual consumers and shopping for cultural product on Internet was proposed (Figure 8)

The study examined casual consumers and their potential to purchase cultural products on Internet including their attitudes toward cultural products, website selling cultural product, and purchase intentions. Several objectives were set to achieve the purpose of the study. The objectives were; 1) to determine what the term “cultural products” means to U.S. consumers; 2) to identify the differences U.S. consumers perceive among the terms “cultural products,” “crafts,” “ethnic products,” “handcrafted products,” and “handcrafts” and to determine the preferred term; 3) to identify the terms use for describing “cultural products” such as “authentic,” “handmade,” “antique look,” and “traditional,” if these terms are positively viewed by consumers; 4) to identify the characteristics that U.S. consumers associate with “cultural products.”; 5) to identify the website attributes that influence U.S. consumers’ willingness to purchase cultural products; 6) to identify barriers that deter U.S. consumers from buying cultural products via the internet; 7) to assess the intention of U.S. consumers to purchase cultural products via internet; 8) to make recommendations about cultural product characteristics and website attributes that U.S. consumers identify as a positive features.

The subjects in this study were a group of university students between ages 20-40 years. They represent a group of people who will soon be starting their professional career. They are likely to have independence to create their own home and space after complete school. Paper-based and web-based questionnaires were available for the subjects with each form having the same questions. The questionnaire contained questions related subjects’ understanding on cultural product, preferred term for cultural product, characteristics of cultural product, important attributes for website selling

cultural product, barriers that prevent subjects' from shopping for cultural product, subjects' cultural product shopping intention.

In the first part, subjects answered questions based on their understanding on cultural product as a whole. In the second part, subjects browsed two websites, Novica.com and Serrv.org, then answers questions according to their perspectives on each websites. Data were analyzed using SPSS 12.0 for Microsoft Windows Statistical package. Descriptive, frequencies, percentage, cross tabulation, Chi-square, and ANOVA were used to analyze data. The statistical data were tested at the $p \leq .05$ level of significance.

The subject described cultural products as a product from a culture that is other than your own. The product created in another country and is a representative of a culture/ethnic group and/or (hand)made by that group using traditional methods. Thirty-seven percent of the subjects perceive term "cultural product" as the same as terms crafts, ethnic products, handcrafted products, and handcrafts. However, the term "handcraft" or "handcrafted product" was the most preferred term to call "cultural product." The remainder of the subjects who perceived the terms as difference provided reasons which emphasis on two different subjects. One emphasized on where and how cultural product was produced and the other emphasized on meaning of the terms. Casual consumers distinguished a product as cultural product if the product has intricate design from different cultures, for example, silver bracelet that has elephant on it or a Mexican hand woven rug that has a unique pattern.

Key terms that retailers should use in cultural product descriptions are handmade, authentic, and antique. Additionally, if the product is representing traditional culture of a

country, retailer should add a particular country to product description. Types of characteristics of cultural products identified as important include products that have unique features, show creativity, appealing colors, artisan's culture portrayed, and use interesting materials and techniques. This information will help cultural product producers and retailers as guidelines in producing better suitable cultural products to attracting U.S. cultural product casual consumers.

There were several characteristics that young consumers associated with cultural product. Cultural product retailers and producers can use this information as a guideline when searching or designing cultural products. Cultural product should have unique features, high quality work, and fine detail. Cultural product should also represent artisan's culture. When display cultural product, description of product should indicate particular culture that product represents.

Previous studies found that existing cultural product consumers have characteristics as Cultural Creatives (CCs) (Lee, 2002; Littrell & Dickson, 1999). They are in their 40s, college educated, and with average household incomes of \$52,000 (Ray & Anderson, 2000). This study found that casual consumers who are junior, senior, and graduate students who have stronger characteristics of Cultural Creatives have higher interest in cultural product and higher intention to purchase cultural product.

When compared to the Cultural Creatives in the Lee and Littrell (2003), the subjects in this study who were characterized as young Cultural Creatives has similar characteristics to the older Cultural Creatives. This would indicate that either age is not a delineating characteristic or that a new generation of Cultural Creatives will be part of the future market for cultural products. There will be a continuing market for cultural

products and that savvy retailers will target these young consumers by providing the appropriate key terms and information on their websites. By extension, the potential income for authentic cultural products will not be replaced by faux cultural products with the young Cultural Creatives.

The second part of the study, subjects browsed two websites, Novica.com and Serrv.org, and then answered questions according to their perspectives on each websites. The results indicated that young consumers are another group of consumers who are interested in buying cultural product on Internet. However, young consumers who have beliefs and lifestyles that are similar to Cultural Creatives have higher intention to purchase cultural product than young consumers who have less characteristics of Cultural Creatives. Additionally, young consumers who have higher beliefs about cultural product and website selling cultural product have more positive attitude toward cultural product and website selling cultural product. They also showed higher intention to purchase cultural product.

Young consumers Cultural Creatives who have shopping values are somewhat emphasis on utilitarian aspects. The consumers come to website for a reason, they are trying to find or buy products. Even though they think shopping on Internet is fun, they want to find items they want and they will be disappointed if they had to go to another website to complete their shopping.

The findings from this study indicate that young consumers are another group of consumers who has potential to buy cultural product on Internet. Young consumers who have similar beliefs and lifestyles to Cultural Creatives have higher intention to purchase cultural product. They have higher beliefs about cultural product, website selling cultural

product, and utilitarian internet shopping value. As a result, they have higher intention to purchase cultural product. In conclusion the findings support the proposed model.

Recommendation for Cultural Product Producers and Internet Retailers

There were several characteristics that young consumers associated with cultural products. Cultural product retailers and producers can use this information as a guideline when searching or designing cultural products. Cultural product should have unique features, high quality work, and fine detail. Cultural product should also represent artisan's culture. When display cultural product, description of product should indicate particular culture that product represents.

Younger consumers distinguished a product as cultural product if the product has intricate design from different cultures, for example, silver bracelet that has elephant on it or a Mexican hand woven rug that has a unique pattern. Young consumers preferred to call cultural product "handcraft" or "handcrafted product." Therefore, retailers should use terms "handcraft" or "handcrafted product" to call cultural product items. Key terms that retailers should incorporate in cultural product descriptions are handmade, authentic, and antique. Additionally, if the product is representing traditional culture of a country, retailer should add a particular country to product description.

The retailers should keep in mind that Cultural Creatives' shopping values are somewhat emphasis on utilitarian aspects. Therefore, every feature of the website is important. The website retailers should provide accurate product delivery, relevant product information privacy protection, easy online ordering process, ease of product return, good quality photographs of products, security in online transaction, ease of

navigation and search process, and visual appeal of website. Retailers should provide correct information on products and the company and have wide variety and assortment of product to prevent consumers from go to another website to complete their shopping.

The findings indicated that they are more willing to buy cultural product from a website that is a non-profit organization. If a website is non-profit organization, the website should present that information explicitly. For retailer who is for-profit organization, on the website should indicate information of benefit that artisans or producers in developing countries receive if consumer buy the product.

From the findings indicated that even though there are existing young consumers for cultural product, the young consumers are not familiar with both cultural product websites (Novica.com and Serrv.org). The consumers however are very familiar with general product retailers such as Target, Pier 1 import, and overstock.com. Hence, retailers need to do better job of promoting their stores and products. Advertisements on media such as magazines, televisions, and internet could be done.

Recommendations for Further Study

The following recommendations can be made for further study. One aspect is to further research on cultural product itself, for example, study in-depth on product characteristics such as colors, shapes and textures, designs, patterns, materials, and producing techniques may be investigated. Additionally, study on characteristics that young consumers relate to specific product category such as apparel and accessory, jewelry, and home decorate items and furniture could be explored.

Research on consumer's preferred term for "cultural" product is needed to expand with larger group of consumers with young consumer group and other groups. It is very important to retailer to know the correct term to call an item such as cultural product items. The correct term of "cultural" product not only will catch consumers' attentions, but it will also carry meanings of the product. If the meaning of the term used by retailers is comparable to consumers' beliefs, there is a bigger chance that consumers will buy the product. This includes key terms that retailers can use to describe "cultural" product such as authentic, antique, and handmade. For future research, besides larger sample size, content analysis of terms and key terms that are being used on existing cultural product website retailers can be conducted.

Another aspect is to further research on website selling cultural product. The emphasis can be placed on website attributes and consumer preferences. Comparison between websites can be conducted to see similarities or differences. Comparison between bigger general retailers which carry cultural product such as Overstock.com and Target.com and specialty retailer who only sell cultural product can be examined. Furthermore, cultural product marketing strategy from different internet retailers can be explored. Research on website designs can be further explored. Design elements of good and bad websites could be explored.

Another aspect is to focus on the same group of consumer, young consumer, but expand to consumers in different regions. One limitation of this study was the study conducted in only one university, larger sample size in different area is needed. Research can be conducted in a similar university community to test if there are similar or different from this study. Future research can be constructed by using subjects with similar

demographic in different university towns and compare findings if there will be similarity or differences perception on cultural product. In contrary, a study can be extended to test in different demographic groups. For example, subjects age 20-40 years have college educate, but don't live in a university town or subjects who are not in the ages of 20-40 years. Another limitation was the subjects from this study were female dominated. Future study can focus on male. The subjects from this study were studying in design, housing, and merchandising future research can explore other areas of study.

Another issue is degree of cultural product adaptation. Because of larger market, cultural product may need to be adjusted in designs, colors, shapes, etc. to satisfy consumers' preference from different regions. How much degree of adaptation of product is enough to satisfy the customer without changing the original/traditional design or meaning of cultural product, this matter can be investigated.

REFERENCES

- Aageson, T. H. (1997, October). *Investing in the Artisan Sector*. Paper presented at the International Symposium on Crafts and the International Market: Trade and Custom Codification, Organized by the United Nations Educational, Scientific and Cultural Organization, Manila, Philippines.
- ASEAN Handicraft Promotion and Development Association (AHPADA). (1997). *Definition of Crafts*. Retrieved October 21, 2004 from <http://www.ahpada.com/index2.html>
- Batchelor, S. J., & Webb, M. (2002, March). *E-commerce options for third world craft producers: Final technical report*. Retrieved February 15, 2004 from <http://www.big-world.org/projects/141.asp>
- Babin, B. J., Darden, W. R., & Griffin, M. (1994). Work and /or fun: Measuring hedonic and utilitarian shopping value. *Journal of Consumer Research*, 20, 644-656.
- Basu, K. (1995). Marketing developing society crafts: A framework for analysis and change. In J. A. Costa & G. J. Bamossy (Eds.), *Marketing in a multicultural world* (pp. 257-298) Thousand Oaks, CA: Sage.
- Benjamin, M. (1994). Handicraft exports: Some suggestions for successful marketing. *International Trade Forum*, 2, 16-19, 31.
- Dickson, M. A. (1994). *Consumers of ethnic apparel and textile crafts from alternative trading organizations*. Doctoral dissertation. Iowa State University, Ames.
- Dickson, M. A., & Littrell, M. A. (1998). Consumers of ethnic apparel from Alternative Trading Organizations: A multifaceted market. *Clothing and Textiles Research Journal*, 16(1), 1-10.
- Fillis, I. (2002). The internationalization process of the craft microenterprise. *Journal of Developmental Entrepreneurship*, 7, 25-43.
- Graburn, N. H. (1982). The dynamics of culture change in tourist arts. *Cultural Survival Quarterly*, 6(4), 7-11.

- Grimes, K. M., & Milgram, B. L. (2000). *Artisans & cooperatives: Developing alternate trade for the global economy*. Tucson, AZ: University of Arizona.
- Harris Technology. (2002, January). Glossary of Internet & Computer Terms. Retrieved February 15, 2004 from http://www.htwebbuilder.com/help_glossary.asp
- Herald, J. (1993). *World crafts: A celebration of designs and skills*. Asheville, NC: Lark Books
- Jarvenpaa, S., & Todd, P. A. (1997). Is there a future for retailing on the Internet? In Peterson, R. A. (Ed.), *Electronic Marketing and the Consumer* (pp. 139-154). Thousand Oaks, CA: Sage
- Jeannet, J. P., & Hennessey, H. D. (2001). *Global marketing strategies* (5th ed.). New York: Houghton Mifflin.
- Jordan, M. (2000, June 12). Web sites revive fading handicrafts: Artisans in far-flung villages around the world fashion wares for dot-com market. *The Wall Street Journal*, p. B1.
- Kee, R. (2000). *Global telecoms and IP markets*. Retrieved February 15, 2004 from http://www.ecommerceandpoverty.info/chap4.htm#_ftn14
- Kim, S., & Stoel, L. (2004). Dimensional hierarchy of retail website quality. *Information & Management*, 41, 619-633.
- Lee, S. E. (2002). *Shopping for cultural products on the Internet*. Iowa State University, Ames.
- Lee, S.E., & Littrell, M. (2003). Web sites for cultural products: Marketing potential for U.S. consumers. *Journal of Fashion Marketing and Management*, 7(4), 356-370.
- Leonidou, L. C. (1995). Empirical research on export barriers: Review, assessment, and synthesis. *Journal of International Marketing*, 3(1), 29-43.
- Lin, J. C. C., & Lu, H. (2000). Towards an understanding of the behavioural intention to use a website. *International Journal of Information Management*, 20, 197-208.
- Littrell, M. A., & Dickson, M. A. (1999). *Social responsibility in the global market: Fair Trade of cultural products*. Thousand Oaks, CA: Sage Publications.
- Littrell, M. A., & Miller, N. J. (2001). Marketing across cultures: Consumers' perception of product complexity, familiarity, and compatibility. *Journal of Global Marketing*, 15(1), 67-86.

- Littrell, M. A., Reilly, R., & Stout, J. A. (1992). Consumer profiles for fiber, clay, and wood crafts. *Home Economics Research Journal*, 20(4), 275-289.
- Loiacono, E. T. (2000). *WebQualTM: a website quality instrument*, University of Georgia, Athens.
- MacEachren, Z. (2004). Function and aesthetics: Defining craftsmanship. *Journal of Experiential Education*, 26(3), 138-151.
- Popelka, C. A., & Littrell, M. A. (1991). Influence of tourism on handcraft evolution. *Annals of Tourism Research*, 18, 392-413.
- Pye, E. (1986). Crafting the future. *Craft International*, 4(1), pp. 27, 35.
- Puente, M. (2001, December). Artisans benefit in good karma bazaar. *USA Today*. Retrieved February 15, 2005 from <http://www.novica.com/news/index.cfm?articleid=99>
- Ray, P. H. (1997). The emerging culture. *American Demographics*, 19(2), pp. 29-34, 56.
- Ray, P. H., & Anderson, S. R. (2000). *The Cultural Creatives: How 50 million people are changing the world*. New York: Harmony Books.
- Simeon, R. (1999). Evaluating domestic and international web-site strategies. *Internet Research*, 9(4), 297-308.
- Slaybaugh, J., Littrell, M., & Farrell-Beck, J. (1990). *Consumers of Hmong Textiles*. *Clothing and Textiles Research Journal*, 8 (2): 56-64.
- Subramanian, T. S., & Cavusgil, S. T. (1990). Handicrafts developing export potential. *International Trade Forum*, 26(2), 10-13, 33.
- Tadmore, M. (1984). Developing crafts in developing countries. *Craft International*, 1(4), 10.
- United Nations Council for Trade and Development (UNCTAD). (1979). *Handbook on handicrafts: Preferential treatment for handmade goods* (UNTAD/TAP/24-6).
- United States Census Bureau. (2001, September). *Current Population Survey*. Retrieved March 9, 2005 from <http://www.census.gov/population/socdemo/computer/pp1-175/tab09B.xls>
- Warren, W., & Tettoni, L. I. (1996). *Arts and Crafts of Thailand*. San Francisco: Chronicle Books.

Wherry, F. F. (2004). *Making culture work: Handicraft villages in the global market*. Princeton University, New Jersey.

Yu, H., & Littrell, M. A. (2003). Product and process orientations to tourism shopping. *Journal of Travel Research*, 42, 140-150

APPENDICES

APPENDIX A

STUDY QUESTIONNAIRE

Cultural Product Web Site Attributes and Purchasing Attitudes

Thank you very much for considering to participate in this research study.

As part of my research, I am interested in learning your perspective of cultural products and cultural product websites. The purposes of this study are

1) to explore important factors and qualities that cultural product website should have and 2) to investigate consumers' perspectives of what they think cultural products are and important characteristics of cultural products.

I hope you will complete all the questionnaire. It should take no longer than 20 to 30 minutes depends on time you browse 2 websites. **Participation in the study is completely voluntary. No information concerning your identity will be requested or recorded. Please do not put your name on the questionnaire.** During the survey you may choose to stop participating at any time. There is no right or wrong answers. Your information will be confidential.

Thank you very much for your participation.

Sincerely,

Pim Kumphai, Master's Candidate
Design, Housing, and Merchandising
Oklahoma State University
Email: pkumphai@yahoo.com

Section 1 'Cultural/Ethnic Product' vs. 'Handcrafted Product'

1. In your opinion, what do you think 'cultural/ethnic product' is?

2. What type of product do you consider a 'cultural product'? Please give example.

3. In your opinion, do you think 'cultural product', 'ethnic product', 'crafts', 'handcrafts', and 'handcrafted product' are the same ?

____ Yes. Which term do you prefer to use? _____

____ No. What are the difference? _____

4. Which of the following products you consider 'cultural product'?

Please look at the cards provided and circle the letter(s) below.

Page 1 → A B C D

Page 2 → E F G H

Page 3 → I J K

5. I would be more likely to shop for cultural products if a product is _____:

	Strongly Disagree			Strongly Agree		
handmade	1	2	3	4	5	
authentic	1	2	3	4	5	
antique look	1	2	3	4	5	
represent traditional culture of particular country	1	2	3	4	5	

Section 2: Beliefs about cultural products

For **cultural products** in **general**, how important are the following to you?

The cultural products ...	Very Unimportant				Very Important
exhibit fine attention to detail in their production and finishing.	1	2	3	4	5
are handmade products that take a lot of time to produce.	1	2	3	4	5
show high quality workmanship.	1	2	3	4	5
show some unique features that are hard to find.	1	2	3	4	5
show creativity of the artisans.	1	2	3	4	5
have colors that are appealing to me.	1	2	3	4	5
are relevant to my lifestyle.	1	2	3	4	5
portray artisan's culture.	1	2	3	4	5
live.	1	2	3	4	5
are produced by using interesting and unique techniques.	1	2	3	4	5

Section 3: Beliefs about website selling cultural products.

For **cultural products website** in **general**, how important are the following to you?

A Cultural Product Website has ...	Very Unimportant				Very Important
products in stock (product availability)	1	2	3	4	5
competitive prices	1	2	3	4	5
easy online ordering process	1	2	3	4	5
accurate product delivery	1	2	3	4	5
ease of product return	1	2	3	4	5
thorough company information (e.g. history, mission statement)	1	2	3	4	5
relevant product information (e.g., price, size, care)	1	2	3	4	5
good quality photographs of the products	1	2	3	4	5
pictorial ideas for how the products can be used or worn	1	2	3	4	5
reasonable shipping cost (***)	1	2	3	4	5

A Cultural Product Website has ...

	Very Unimportant				Very Important
information about the artisans who made the products	1	2	3	4	5
privacy protection	1	2	3	4	5
security in online transaction	1	2	3	4	5
ease of navigation and search process	1	2	3	4	5
visual appeal of the website	1	2	3	4	5
interactivity such as chat room between customers or between the company and customers	1	2	3	4	5
Large assortment and variety of products to choose from	1	2	3	4	5

Section 4: Beliefs and Lifestyle

To what extent do you agree or disagree with each of the following?

	Strongly Disagree				Strongly Agree
Educational workshops, spiritual gatherings, or personal growth opportunities appeal to me.	1	2	3	4	5
I think about issues that affect the whole planet (e.g., global warming, ecological sustainability, overpopulation).	1	2	3	4	5
I devote time to my personal and/or spiritual development.	1	2	3	4	5
I am concerned with issues affecting people in developing countries around the world.	1	2	3	4	5
I like to create a unique, personal style in my home.	1	2	3	4	5
I like learning about ways of life in different parts of the world.	1	2	3	4	5
I enjoy having craft and art objects around my home.	1	2	3	4	5
I like travel that is exotic.	1	2	3	4	5
I enjoy ethnic and/or gourmet cooking.	1	2	3	4	5
It is important to me that consumer goods are authentic, rather than imitation.	1	2	3	4	5
When I shop, I want to know where a product came from, how it was made, and who made it.	1	2	3	4	5
Most people who are important to me would think that I should use the internet for shopping.	1	2	3	4	5
Most people who are important to me would think that I should act in a socially responsible manner by supporting artisan groups in developing countries.	1	2	3	4	5

Section 5: Attitude toward Internet shopping

To what extent do you agree or disagree with each of the following?

	Strongly Disagree			Strongly Agree		
Shopping on the internet is fun.	1	2	3	4	5	
While shopping on the internet, I try to find just the item(s) I am looking for.	1	2	3	4	5	
I enjoy internet shopping for its own sake, not just for the items I may purchase.	1	2	3	4	5	
While shopping on the internet, I feel the excitement of the hunt.	1	2	3	4	5	
I try to accomplish just what I want to on an Internet shopping trip.	1	2	3	4	5	
While shopping on Internet, I try to find just the item(s) I am looking for.	1	2	3	4	5	
I am disappointed if I have to go another Website(s) to complete my shopping.	1	2	3	4	5	

Please take time to browse through novica.com then answer section 6-9.

Section 6: Evaluation of Novica.com products

	Strongly Disagree			Strongly Agree		
Novica's handcrafted products ...						
exhibit fine attention to detail their production and finishing.	1	2	3	4	5	
are handmade products that take a lot of time to produce.	1	2	3	4	5	
show high quality workmanship.	1	2	3	4	5	
show some unique features that are hard to find.	1	2	3	4	5	
show creativity of the artisans	1	2	3	4	5	
have colors that are appealing to me.	1	2	3	4	5	
are relevant to my lifestyle.	1	2	3	4	5	
portray artisan's culture.	1	2	3	4	5	
are made from raw material that can find locally.	1	2	3	4	5	
are produced by using interesting and unique techniques.	1	2	3	4	5	

Section 7: Evaluation of Novica.com

Novica.com has ...

	Strongly Disagree			Strongly Agree		
products in stock (product availability)	1	2	3	4	5	
competitive prices	1	2	3	4	5	
easy online ordering process	1	2	3	4	5	
accurate product delivery	1	2	3	4	5	
ease of product return	1	2	3	4	5	
thorough company information (e.g. history, mission statement)	1	2	3	4	5	
relevant product information (e.g., price, size, care)	1	2	3	4	5	
good quality photographs of the products	1	2	3	4	5	
pictorial ideas for how the products can be used or worn	1	2	3	4	5	
information about the artisans who made the products	1	2	3	4	5	
privacy protection	1	2	3	4	5	
security in online transaction	1	2	3	4	5	
ease of navigation and search process	1	2	3	4	5	
visual appeal of the website	1	2	3	4	5	
interactivity such as chat room between customers or between the company and customers	1	2	3	4	5	
large assortment and variety of products to choose from	1	2	3	4	5	
reasonable shipping cost (***)	1	2	3	4	5	

I would be more likely to shop via Novica.com:

	Very Unlikely			Very Likely		
If there is more information about the product such as material, dimension, or care instruction.	1	2	3	4	5	
If pictures of products are in better quality.	1	2	3	4	5	
If I know that by buying from this website I can help people in developing countries.	1	2	3	4	5	
If they have more variety of product.	1	2	3	4	5	
If the computer showed how I can use the product.	1	2	3	4	5	
If the computer let me compare between product items.	1	2	3	4	5	
If there are some customer review from previous customer.	1	2	3	4	5	
If there are more information about the company.	1	2	3	4	5	

Section 8: Browsing experience at Novica.com

1. Overall experience of browsing for handcrafted product at Novica.com is:

Bad	1	2	3	4	5	Good
Negative	1	2	3	4	5	Positive
Not Enjoyable	1	2	3	4	5	Enjoyable
Difficult	1	2	3	4	5	Easy
Beneficial	1	2	3	4	5	Useless

2. Have you shopped at Novica.com before?

- a. No.
b. Yes.

3. What types of handcrafted products are you most interested in buying at Novica.com? (check all that apply)

- a. Home furnishing & decoratings (e.g., tablecloth, vase, basket, furniture)
b. Seasonal or holiday items
c. Toys or other children's items
d. Fashion clothing & accessories
e. Jewelry
f. Collectibles
g. Others: _____

4. Do you buy products from other stores, catalogs, or websites similar to what Novica.com offers?

- a. No.
b. Yes. Please specify where _____

Section 9: Shopping intention at Novica.com

1. In the next 2 months, how likely are you to visit Novica.com

	Very Unlikely				Very Likely
to SEARCH for information about cultural products?	1	2	3	4	5
to SEARCH for information about artisans?	1	2	3	4	5
to BUY cultural products?	1	2	3	4	5

2. In the next 2 months, how likely are you to **BUY** cultural product from any where?

Very Unlikely 1 2 3 4 5 Very Likely

3. Other comments you would like to add about novica.com

Please take time to browse through Serrv.org and answer section 10-13

Section 10: Evaluation of Serrv.org products

Serrv.org's handcrafted products ...

	Strongly Disagree				Strongly Agree
exhibit fine attention to detail their production and finishing.	1	2	3	4	5
are handmade products that take a lot of time to produce.	1	2	3	4	5
show high quality workmanship.	1	2	3	4	5
show some unique features that are hard to find.	1	2	3	4	5
show creativity of the artisans	1	2	3	4	5
have colors that are appealing to me.	1	2	3	4	5
are relevant to my lifestyle.	1	2	3	4	5
portray artisan's culture.	1	2	3	4	5
are made from raw material that can find locally.	1	2	3	4	5
are produced by using interesting and unique techniques.	1	2	3	4	5

Section 11: Evaluation of Serrv.org

Serrv.org has ...

	Strongly Disagree				Strongly Agree
products in stock (product availability)	1	2	3	4	5
competitive prices	1	2	3	4	5
easy online ordering process	1	2	3	4	5
accurate product delivery	1	2	3	4	5
ease of product return	1	2	3	4	5
thorough company information (e.g. history, mission statement)	1	2	3	4	5
relevant product information (e.g., price, size, care)	1	2	3	4	5
good quality photographs of the products	1	2	3	4	5
pictorial ideas for how the products can be used or worn	1	2	3	4	5
information about the artisans who made the products	1	2	3	4	5
privacy protection	1	2	3	4	5
security in online transaction	1	2	3	4	5
ease of navigation and search process	1	2	3	4	5
visual appeal of the website	1	2	3	4	5
interactivity such as chat room between customers or between the company and customers	1	2	3	4	5
large assortment and variety of products to choose from	1	2	3	4	5
reasonable shipping cost (***)	1	2	3	4	5

I would be more likely to shop via Serrv.org:

	Very Unlikely			Very Likely		
If there is more information about the product such as material, dimension, or care instruction.	1	2	3	4	5	
If pictures of products are in better quality.	1	2	3	4	5	
If I know that by buying from this website I can help people in developing countries.	1	2	3	4	5	
If they have more variety of product.	1	2	3	4	5	
If the computer showed how I can use the product.	1	2	3	4	5	
If the computer let me compare between product items.	1	2	3	4	5	
If there are some customer review from previous customer.	1	2	3	4	5	
If there are more information about the company.	1	2	3	4	5	

Section 12: Browsing experience at Serrv.org

1. Overall experience of browsing for handcrafted product at Serrv.org is:

Bad	1	2	3	4	5	Good
Negative	1	2	3	4	5	Positive
Not Enjoyable	1	2	3	4	5	Enjoyable
Difficult	1	2	3	4	5	Easy
Beneficial	1	2	3	4	5	Useless

2. Have you shopped at Serrv.org before ?

- a. No.
b. Yes.

3. What types of handcrafted products are you most interested in buying at Serrv.org? (check all that apply)

- a. Home furnishing & decoratings (e.g., tablecloth, vase, basket, furniture)
b. Seasonal or holiday items
c. Toys or other children's items
d. Fashion clothing & accessories
e. Jewelry
f. Collectibles
g. Others: _____

4. Do you buy products from other stores, catalogs, or websites similar to what serrv.org offers?

- a. No.
b. Yes, please specify where _____

Section 13: Shopping intention at Serrv.org

1. In the next 2 months, how likely are you to visit Serrv.org

	Very Unlikely			Very Likely		
to SEARCH for information about cultural products?	1	2	3	4	5	
to SEARCH for information about artisans?	1	2	3	4	5	
to BUY cultural products?	1	2	3	4	5	

2. In the next 2 months, how likely are you to **BUY** cultural product from any where?

Very Unlikely 1 2 3 4 5 Very Likely

3. Other comments you would like to add about serrv.org

Section 14: General Information

1. How do you like to shop for cultural products in general?

- a. Through catalog
b. On the Internet
c. At stores
d. Others: _____

2. You most often shop on the Internet from (check only one)

- a. Always at home
b. Usually at home
c. Always at work/school
d. Usually at work/school
e. Equally at work/school and at home
f. Others: _____

3. About how much time do you use the Internet for any reason other than work each week? (check only one)

- a. Less than 1 hour
b. 1-5 hours
c. 6-10 hours
d. 11-20 hours
e. More than 20 hours

4. What magazines or newspapers do you regularly read? Please specify at least 2.

5. What retail websites do you regularly shop? Please specify at least 2.

6. How familiar are you to these websites?	Not at all	Familiar		Very	Familiar
Servv.org	1	2	3	4	5
Eziba.com	1	2	3	4	5
Novica.com	1	2	3	4	5
Tenthousandvillages.org	1	2	3	4	5
Target.com	1	2	3	4	5
Overstock.com	1	2	3	4	5
Pier 1 imports	1	2	3	4	5

7. If you are going to shop for cultural products, which website would you shop?

A) Novica.com

B) Servv.org

C) Both

D) Neither. Why? _____

E) Other _____

8. If you are searching for cultural product via web search engine (e.g. google, yahoo), what key word(s) will you use?

Key word(s) _____

9. If I know that the company is a non-profit organization, I would be more likely to shop for cultural products.

A) Yes. Why _____

B) No. Why _____

Section 14: Demographic

1. What is your gender? ____ Female ____ Male

2. What year were you born? 19 ____ ____

3. To which ethnic group do you belong?

____ White or European

____ Native American

____ Black or African American

____ Native Hawaiian or Pacific Islander

____ Hispanic or Latino

____ Other. Please specify _____

____ Asian American

4. What is your education standing?

____ Junior

____ Graduate

____ Senior

____ Other _____

5. What is your major? _____

6. What is your annual household income?

____ Less than \$10,000

____ \$ 75,000 to \$ 99,999

____ \$ 10,000 to \$ 24,999

____ \$ 100,000 to \$ 149,999

____ \$ 25,000 to \$ 49,999

____ \$ 150,000 to \$ 199,999

____ \$ 50,000 to \$ 74,999

____ \$ 200,000 and over

7. How often do you travel internationally?

____ Every month

____ Once every few months

____ Once or twice a year

____ Never

____ Other _____

8. Other comment you would like to add

----- Thank You Very Much For Your Participation -----

Almost there!!! Please proceed to the last page.

APPENDIX B

CULTURAL PRODUCT PICTURES FOR ANSWERING QUESTIONNAIRE SECTION 1- QUESTION 4



Page 1: A to D (Please flip over for E to H)

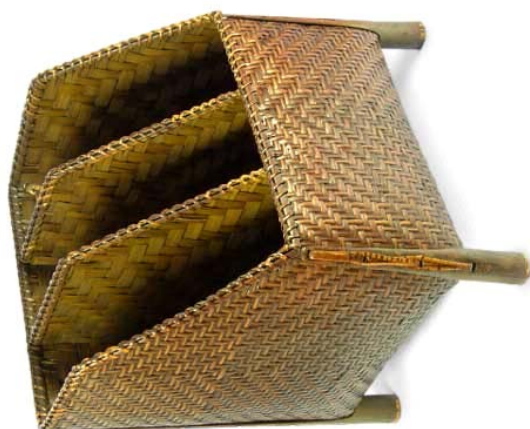
F



H



E



G



Page 2: E to H (Please flip over for A to D)



Page 3: I to K

APPENDIX C

INSTITUTION REVIEW BOARD (IRB)

Oklahoma State University Institutional Review Board

Date: Thursday, June 02, 2005
IRB Application No HE0565
Proposal Title: Cultural Products: Definitions and Web Site Evaluations

Reviewed and Processed as: Expedited

Status Recommended by Reviewer(s): Approved Protocol Expires: 6/1/2006

Principal Investigator(s)
Pimpawan Kumphai Cheryl A. Farr
109 E. Eskridge Ave 431 HES
Stillwater, OK 74075 Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

- ☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 415 Whitehurst (phone: 405-744-5700, emct@okstate.edu).

Sincerely,



Sue C. Jacobs, Chair
Institutional Review Board

Oklahoma State University Institutional Review Board

Date Wednesday, July 27, 2005 Protocol Expires: 6/1/2006
IRB Application HE0565
Proposal Title: Cultural Products: Definitions and Web Site Evaluations

Reviewed and Expedited
Processed as: **Modification**

Status Recommended by Reviewer(s) **Approved**

Principal
Investigator(s) :

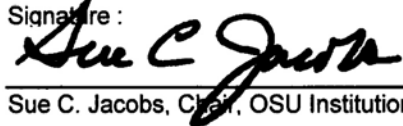
Pimpawan Kumphai
109 E. Eskridge Ave
Stillwater, OK 74075

Cheryl A. Farr
431 HES
Stillwater, OK 74078

The requested modification to this IRB protocol has been approved. Please note that the original expiration date of the protocol has not changed. The IRB office **MUST** be notified in writing when a project is complete. All approved projects are subject to monitoring by the IRB

☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

Signature :



Sue C. Jacobs, Chair, OSU Institutional Review Board

Wednesday, July 27, 2005
Date

VITA

Pimpawan Kumphai

Candidate for the Degree of

Master of Science

Thesis: CULTURAL PRODUCTS: DEFINITION AND WEB SITE EVALUATION

Major Field: Design, Housing, and Merchandising

Biographical:

Personal Data: Born in Bangkok, Thailand, On September 25, 1978, the daughter of Siripong and Wipapan Kumphai.

Education: Graduated from Kasetsart University Laboratory School, Bangkok, Thailand, in March 1996; received Bachelor of Science in Textile Science and Technology from Kasetsart University, Bangkok, Thailand, in March 2000 respectively. Completed the requirements for the Master of Science degree with a major in Apparel Merchandising at Oklahoma State University in July, 2006.

Experience: Graduate Research Assistant, Department of Design, Housing, and Merchandising, Oklahoma State University, 2002 to present.

Professional Memberships: International Textile and Apparel Association (ITAA).

Name: Pimpawan Kumphai

Date of Degree: July, 2006

Institution: Oklahoma State University

Location: Stillwater, Oklahoma

Title of Study: CULTURAL PRODUCTS: DEFINITION AND WEB SITE
EVALUATION

Pages in Study: 139

Candidate for the Degree of Master of Science

Major Field: Design, Housing, and Merchandising

Scope and Method of Study: This study explored cultural product on young consumers' perspectives by looking at their understanding of cultural product definitions, preferred terms and preferences on cultural product websites. The theory of reasoned action (Fishbien & Ajzen, 1975) was used as a framework to examine relationships between consumer characteristics, belief and attitudes, and shopping intentions. Methods included paper-based and web-based questionnaires. Subjects browsed two websites selling cultural products and answered a series of questions about their perspective on cultural product as a whole and cultural product from the two websites.

Findings and Conclusions: Findings from this study indicated that young consumers preferred to call cultural product by the term "handcraft." Young consumers who have similar characteristics to a group called Cultural Creatives (Ray & Anderson, 2000) have positive attitudes toward cultural products and a higher intention to purchase cultural products. Important characteristics of cultural products and websites, recommendations for producers, retailers, and future research were discussed.

ADVISER'S APPROVAL: Cheryl A. Farr